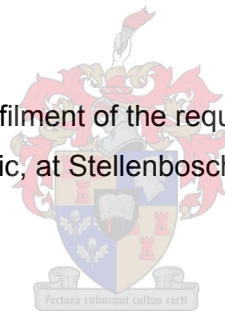


**An Orchestration for Wind Band of Peter Klatzow's *From the Poets*: Exploring a systematic approach to orchestration.**

by Arthur John Feder

Thesis presented in partial fulfilment of the requirements for the degree of Master of Music, at Stellenbosch University



Supervisor: Professor Hans Roosenschoon (Department of Music)

March 2015

## **Declaration**

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own original work, that I am the authorship owner thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Arthur John Feder

Date: 03-11-2014

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## Abstract

The wind band is a far underused composition medium in South Africa. Partially, this is due to the stereotypical view towards the ensemble and unfamiliarity with dealing with the heterogeneous timbral pallet. The author aimed to demonstrate the ensemble's capabilities through a systematic orchestration process. The result of this dissertation is an orchestration of a large-scale work, *From the Poets*, for wind band.

This creative research resulted in a systematic critical investigation of instrumental idiosyncrasies, balance, conventions of notation and timbre combinations found in the wind band. Furthermore, the author scrutinised the benefits and shortcomings of the aforementioned systematic process. Concluding that, through a methodical process, an orchestrator achieves a thorough understanding of the original text and can thus translate without fear of making unfavourable musical decisions. However, as this was a two-year process, the method might not work in the time constraints presented in real world situations, such as the music industry for instance. The author provides possible adaptations to the method in order to cope with the above-mentioned time constraints.

## Opsomming

Die blaasorkes is 'n vêr-onderbenutte medium vir komposisie in Suid-Afrika, deels as gevolg van die stereotipiese siening oor die ensemble en 'n gebrekkige kennis in die hantering van die orkes se heterogene toonkleur palet. Die skrywer het hom beywer om die ensemble se vermoëns te demonstreer deur middel van 'n stelselmatige orkestrasieproses. Die resultaat van hierdie skripsie is 'n orkestrasie van 'n grootskaalse werk, *From the Poets*, vir blaasorkes.

Hierdie kreatiewe navorsing het gelei tot 'n sistematiese kritiese ondersoek met betrekking tot instrumentale eienaardighede, balans, konvensies van notasie en toonkleur kombinasies wat 'n blaasorkes bied. Verder het die skrywer die voordele en tekortkominge van die bogenoemde proses ondersoek. Die gevolgtrekking is dat, by wyse van, 'n metodiese proses, 'n orkestrator 'n deeglike begrip van die oorspronklike teks kan bereik en dus die materiaal vertaal sonder vrees om ongunstige musikale besluite te maak. Aangesien die navorsing 'n tweejaarlang proses behels het, glo die skrywer dat hierdie metode moontlik ontoereikend mag wees gegewe die tydsbeperkinge wat dikwels deur die musiekindustrie opgelê word. Derhalwe bied die skrywer ook moontlike aanpassings tot sy metode om die bogenoemde tydsbeperkings te akkommodeer.



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Orch = Orchestration  
Pno = The original piano score  
Mov = Movement  
Cat = Categorisation  
m/mm = Bar numbers



## Chapter 1: Introduction

### 1.1 Background and literature overview

#### A brief historical overview

The first appearance of a military band, then the fife and drum corps, occurred during the period of the American Revolutionary War. The primary purposes of these groups were to teach close-order drill,<sup>1</sup> present music for ceremonial functions and build morale amongst the soldiers during periods of battle (Sharp, 2011, p. 20). The longest standing autonomous American wind band, that remains active to the present, is the Allentown Band in Pennsylvania (Fennell, 1954, p. 37).

*“The Allentown Band (Pennsylvania), the oldest civilian concert band in the United States, has played a continuously active role in the musical life and cultural fabric of the community since its first documented performance on July 4, 1828. While it is clear that the band has been in continuous existence since 1828, there is good evidence to indicate that the inception of the band occurred ... as early as 1822”.* (The Allentown Band, Inc, 2014)

The excessive activity before, during and after the war nurtured an environment from which the first professional groups sprouted. Amongst these professional bands are those under the direction of Patrick Gilmore<sup>2</sup> and John Philip Sousa<sup>3</sup>. Sharp also noted that during this time the wind band functioned as a vehicle for light music (Sharp, 2011, p. 20):

*“... the repertoire of the band was limited, consisting of marches, quicksteps, polkas, and other dance numbers along with transcriptions of well-known European orchestral music ...”*

In 1911, Edwin Franko Goldman founded the Goldman Band in New York. Realising that the wind ensemble's oeuvre lacked original music, Goldman approached composers to write for the wind band (Sharp, 2011, p. 21). In 1926, the Festival for the Promotion of Contemporary Music held in Donaushingen devoted the year to the promotion of wind band literature; thus, resulting in significant compositions including Paul Hindemith's *Konzertmusik für Blasorchester*.

According to Garofalo and Whaley, the wind ensemble *“... established itself as a viable and respected performance medium ...”* (1976, p. 37) between the 1950s and 1976. As stated earlier, the works, predating 1960, primarily encompassed either orchestral transcriptions or military marches (Amaya, 2008, pp. 1-2). Garofalo and Whaley observed that, during this 26 year period of

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<sup>1</sup> Defined as: “A military drill in marching, manoeuvring, and formal handling of arms in which the participants perform at close intervals.” (Morris, 2007).

<sup>2</sup> Excellent cornet player and conductor of several bands under his own name (Fennell, 1954, p. 37).

<sup>3</sup> Leader of the U.S. Marine Band circa 1880; developer of the sousaphone, and “god of the American concert band world” (Fennell, 1954, p. 38).”

change, the incorporation of Frederick Fennell's<sup>4</sup> ideologies became an increasing trend in high school and university groups. Moreover, these bands modelled their ensembles according to the standardised instrumentation of the Eastman Wind Ensemble. Since Fennell's<sup>5</sup> commissioning of original works for the ensemble, the growth of wind band literature has been expanding exponentially. Gustav Holst, Ralph Vaughan Williams and Percy Grainger were among the first composers to embrace the wind band as a medium for art music (Sharp, 2011, p. 21).

#### Literature discussing orchestration, with reference to the wind band.

Only a small amount of literature exists that discusses band orchestration as opposed to orchestral orchestration. However, this paper consults the sections about wind instruments and percussion instruments in the standard orchestration manuals. The application of the literature is discussed in Chapter Two.

Only a single chapter of Samuel Adler's *The Study of Orchestration*<sup>6</sup> was devoted to discussing the various forms of a band. Adler did not comment on the intricacies of this ensemble's timbre palette (Adler, 2002, pp. 772-783). In contrast, Adler included a subchapter on *Chords for Multiple Winds* (Adler, 2002, pp. 253-260) as well as a section dealing with 'New Types of Articulation for Woodwinds' (Adler, 2002, pp. 283-290). Regarding the discourse on brass, a subchapter devoted to the different types of mutes is included. The dynamic and timbre possibilities each mute can produce (Adler, 2002, pp. 307-311) as well as a section *Using the Brass Choir to Provide Coloristic Effect* is discussed.

Richard Strauss' revision of Berlioz's (1948) *Treatise on Instrumentation* provides an extensive discourse on the various members of the wind, brass and percussion families and includes a brief mention of the then modern saxophone. The book includes diagrams that illustrate the relative difficulty of trills and finger patterns.

Sharp's dissertation proves useful as the aim of his study was to explore orchestration techniques specific to wind band literature (2011, p. 14). Sharp provided several analyses of works dating from 1909 to 1998; furthermore, background information is given and the instrumentation of the piece discussed.

Although wind band conductors are the target group for the three volumes of *Composers on Composing for Band* (Camphouse, 2002; 2004; 2007), the books have shaped or reinforced some of the author's ideologies. Each book contains subsections where each composer<sup>7</sup> describes, with

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<sup>4</sup> An internationally recognized conductor and one of pioneers in revising the wind ensemble as a serious performance medium.

<sup>5</sup> An American concert band initiated by Fennell at the Eastman School of Music in 1952. Accredited as a steering force in the popularization of the Wind Ensemble.

<sup>6</sup> Chapter 19: *Scoring For Band or Wind Ensemble*

<sup>7</sup> 31 composers in total including Johan de Meij, Eric Whitacre, Edward Gregson, James Barnes and Karel Husa



varying degrees of detail, their individual approach to orchestration, their views on the future of the wind band and a graded list of their works.

Alfred Blatter's book, *Instrumentation and Orchestration* (1997) and Nikolay Rimsky-Korsakov's book, *Principles of Orchestration* (1964) provided the author with valuable information regarding descriptions of different instrument timbres. Gardner Read's book, *Orchestral Combinations: The Science and Art of Orchestral Tone-Color* (2004) was invaluable in the study of instrumental couplings. Although Read focused on unison and octave doubling, the author infers that these instrumental couplings would have similar characteristics when in any combination.

James H Chandler's book, *Intonation: A Source of Information for the University Wind Ensemble Conductor* (1981) provided the author with crucial insight in how to avoid tuning problems in the wind ensemble.

Joseph Wagner's book, *Band Scoring* (1960) serves as a useful guide to orchestrating for wind band. Crucial points such as the harmonic series and its effect on timbre, chord voicing and resonance as well as the inferences of tonal centres and key signatures on tuning and playability are discussed in the book. An entire chapter is dedicated to the translation of particular keyboard idioms<sup>8</sup> and patterns from keyboard to the band. The book also offers a more extensive look at the timbre characteristics and idiosyncrasies of auxiliary instruments such as the E-flat clarinet, alto flute, euphonium, mellophone as well as the saxophone family and extended percussion battery. Orchestration manuals mostly under-represent the aforementioned instruments, often by omitting them or by grouping them with similar instruments. Finally, Wagner provided the reader with a list of transcriptions, organised by medium<sup>9</sup>. Unfortunately, Wagner wrote the book in 1960, and therefore, it does not account for any progress<sup>10</sup> made in the last 50 years; more specifically, the improvements of the different instruments' technical aspects, as well as a further exploration of timbre combinations, balance, extended techniques and the current list of band literature.

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<sup>8</sup> Chapter 26

<sup>9</sup> Page 442

<sup>10</sup> Progress refers to the improvements of the individual instruments' technical aspects, as well as further exploration of timbre combinations, balance, extended techniques, and the current list of band literature.

A list of notable contemporary composers and works for wind ensemble<sup>11</sup>.

Composer	Title	Year
James Barnes Chance	Concerto for Tuba	1995
	Fanfare and Capricio	1998
	Symphony no. 1	1974
	Symphony no. 2	1980
	Symphony no. 3	1992
	Symphony no. 4	1999
	Symphony no. 5	2000
	Variations on a Korean folk song	1966
Mark Camphouse	Symphony from Ivy Green for soprano and wind orchestra	1999
David R Holsinger	Symphonic movement	2000
Karel Husa	An American Te Deum	1976
Frank Ticheli	Symphony no. 2	2003
	Vesuvius	1999
	Angels in the Architecture	2009
Johan de Meij	Symphony no.1 The Lord of the Rings	1987
	Symphony no.2	1994
	Casanova for cello and symphonic band	2000
David Maslanka	Concerto for Alto Sax	1999
	Concerto for Marimba	1990
	Concerto for Piano	1979
	Concerto for Piano 2	2003
	Symphony no. 2	1987
	Symphony no. 3	1992
	Symphony no. 4	1993
	Symphony no. 5	2000
	Symphony no. 7	2005
	Give Us This Day	2007
Philip Spark	Symphony	1999
	Year of the Dragon	1985
	Angel's Gate	2001
Eric Whitacre	October	2000
	Cloudburst	2001
	Godzilla Eats Las Vegas	1995
	Ghost Train	1994
	Equus	1999
Andrew Boysen, Jr	Symphony no. 2	1999

<sup>11</sup> The list is derived from the three volumes *Composers on Composing for Band* (Camphouse)

	Symphony no. 3	2000
	Symphony no. 4	2003
Jared Spears	Symphony no. 1	1980
Ingolf Dahl	Sinfonietta	1961
John Corigliano	Symphony no. 3	2004
Steven Bryant	Concerto for Wind Ensemble	2007
	Dusk	2004
	Ecstatic Waters	2008
John Mackey	Aurora Awakes	2009
Steven Reineke	Symphony no. 1	2007
Javier Perez Garrido	Fafarria	2012
	European Overture	2013

## 1.2 Rationale and Aims

The purpose of the present study was to produce an orchestration for wind band of a complex<sup>12</sup> piano work, by following a systematic process<sup>13</sup>. As a subsidiary aim of the aforementioned process, the author intended to investigate various pre-orchestration processes to determine to what extent these would influence the orchestration. In order to determine the latter, the investigation was performed in different phases; this is discussed in more detail in the methodology section of this chapter. Another subsidiary aim of the present study was to investigate the viability of the wind band as a medium for new South African music.

### The wind band as an accessible medium for South African composers.

In South Africa, the state of the wind band is still far weaker than the “patron driven professional orchestra.” (Sharp, 2011, p. 16).” In America, the status of the wind band rivals and sometimes surpasses the status of the symphony orchestra. The American Wind Bands, as opposed to the “patron driven professional orchestra,” are also substantially more liberal regarding the performance of new and contemporary<sup>14</sup> works (Sharp, 2011, p. 17).

The abovementioned trends have not quite reached the South African music sector. The South African wind band is still mostly seen as a medium for light music or rudimentary music education in high schools, partially due to the cost of new music and the constant depletion of music budgets. Furthermore, the author speculates that tertiary orchestration-tutelage avoids the wind band and its abundant palette of timbres, thus, partially causing distaste for the wind band and/or insecurities about how to cope with these timbres.

<sup>12</sup> For the purpose of this study the term ‘complex’ is used to describe music outside of the traditional tonal systems. Traditional tonal systems are those based on major and minor scales, including their extensions via functional chromatic harmony, and music based on the remaining five church modes. Thus, this term includes music utilising non-western modes, as well as strict and free atonality.

<sup>13</sup> To be discussed in the methodology section of this chapter

<sup>14</sup> In years 2010 to 2014 the University of Stellenbosch Symphonic Wind Ensemble premiered several works, including four pieces written by South African composers.

However disheartening this might be for band directors, it is a gleaming light of hope for young composers<sup>15</sup>. The productions of large-scale works are vital stepping-stones in establishing a career in composition for young composers.

Thus, the author proposes that if the wind band becomes a more accessible writing medium, it will create opportunities for professional wind bands as well as performance opportunities, and therefore, exposure for young composers.

#### Orchestrating a complex piano work, utilising an array of timbre combinations.

Harmonically complex music tends to be dissonant. Thus, its consequent density is also more concentrated than that of its tonal counterpart. Wallace Berry, in his book, *Structural Functions in Music*, discussed the correlation between density, timbre, and dissonance (1987, p. 184), and suggested that variation in timbre intensifies density. When orchestrating from a piano score to the wind band score, one must be aware that the orchestration will move from a primarily homogenous medium to a particularly heterogeneous medium. Furthermore, unlike wind or string instruments, the equal temperament tuning of the piano deviates from the natural overtone series (Wagner, 1960, p. 264). Therefore, to avoid mistranslation and an exaggerated density, the orchestrator should be attentive to functional harmonic notes and notes used to colour chords.

A tendency of over-doubling or a minimalist-maximalist<sup>16</sup> ideology can be observed in most wind band literature. This tendency is due to a number of valid concerns:

Will the necessary material be heard?

What is the balance between sections?

Will the ensemble have all the required instruments?

In her thesis, Jennifer Amaya proposed that the orchestrator or composer should plan and make provision for missing instruments or a lack of technical ability (2008). Unfortunately, her solution to the problem is simply to double parts. La Plante argued that this method of writing results in a grey sound (Camphouse, 2002, p. 179).

Harmonically complex music does not allow space for the above-mentioned procedures; the orchestration must, therefore, be carefully plotted, and practical solutions regarding balance and alternate instrumentation should be included as a note to the conductor.

The wind band was chosen as a vehicle for the present study as it requires greater consciousness of breathing, balance, timbre spacing and timbre variation than its orchestral counterpart (Wagner, 1960, pp. 399-400).

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<sup>15</sup> For the purpose of this study, the term young composer refers to any composer who is not yet established in the industry.

<sup>16</sup> The work follows the minimalist tendency of very little tessitura, harmonic, or timbre changes; but follows a maximalist approach to the orchestration, that is, everyone plays all the time.

It is important to note that Klatzow's *From the Poets* (1992) is not the central focus of this paper. The composition was chosen for its complexity as can be seen in the first four bars. The work also has moments that are idiomatic for the wind band which facilitates a smooth translation from piano to wind band. An example of the aforementioned idiomatic moments can be seen in bar 85 of the first movement.

### Limitations

It is important to mention that the intent of the present study did not include the documentation or summation of the history of the wind band; however, a brief introduction to the background is necessary to orientate the reader. Secondly, the focus of the study was not on Peter Klatzow, his orchestration style or his piano music. The author does, however, acknowledge the opinion expressed by Adler:

“Some might believe that to represent accurately a composition in another medium, the arranger should study the orchestration tendencies of the original composer.” (Adler, 2002, p. 667).”

However, as mentioned previously, *From the Poets* (Klatzow, 1992) is merely a vehicle to discuss the process of orchestration, and it is the author's opinion that a discourse on the composer's orchestration tendencies is beyond the scope of this study. Lastly, the study did not intend to summarise or catalogue generic orchestration techniques and idiomatic writing, although prior knowledge and understanding of both orchestration techniques and idiomatic writing are crucial to any orchestrator. The dissertation highlights techniques used in the orchestration only.

### **1.3 Methodology**

A systematic approach to the present orchestration divides into three distinct orchestration phases which resulted in three complete arrangements of *From the Poets* (Klatzow, 1992).

The author studied composition and orchestration tendencies noted in orchestration literature, derived from wind band scores, and from his experience as a wind band player. The orchestration of *From the Poets* (Klatzow, 1992) was then done directly from the piano score. During this stage of the orchestration process, the author was limited to using the piano score and a recording as a reference point; that is, exploration of form, harmony and thematic development was not allowed.

During the second orchestration phase, the author created a short score separating the material into four categories: primary melodic material, secondary melodic material, timbre or texture, and accompaniment. Whilst sorting the material, adaptations to the notation were made to include *allusions*<sup>17</sup> (Fladt, 2008, p. 386), thus, representing the aural consequence of the piano score more accurately and ultimately facilitating the orchestration of the work<sup>18</sup>. The aforementioned

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<sup>17</sup> This includes everything regarded as performance practice such as rubato playing, or pedalling that causes notes to sustain longer than notated or dynamic contrast between voices.

<sup>18</sup> Refer to figure 1 and figure 2 on page 9

adaptations included elongating note values in order to compensate for the effects of pedalling; the highlighting of dynamic variations between voices; and the marking of phrasing in order to represent voicing and voice leading. Further adaptations included reducing fast textural figures into chords, chord symbols or tremolos as well as highlighting and/or reducing octave and overtone doubling. At this point in the orchestration process, the author assumed that doubling at the octave or overtone doubling was to create timbre variations or to add density to the melodic or chordal piano sound. The author then orchestrated *From the Poets* (Klatzow, 1992) using only the short score.

The third orchestration phase started by piecing together moments from both orchestrations to create a third orchestration of the work. The author then examined the orchestration from the following focal points: instrumental usage, balance, overall form and exact notation. A brief explanation of the focal points follows.

Instrumental usage:

- balance between the brass, woodwind, percussion and tutti textures;
- balance between usage of the instrumental families;
- usage of individual instruments.

Balance: chord balance is scrutinised with reference to combination tones and tentative tuning areas.

Overall form: whether the orchestration supports the structure of the work or creates ambiguity.

Exact notation: checking that each instrumental part conveys the intentions of the author accurately.

The revised orchestration thus forms part of the concluding chapter of the thesis.

#### **1.4 Overview of chapters.**

Chapter One is the introduction to the dissertation. The author provided a brief history of the wind ensemble. This was followed by an overview of selected literature on orchestration for wind band, and a list of selected contemporary composers and works for wind band was also provided. The author further discussed the rationale and aims, and methodology of the study.

Chapter Two highlights specific moments in the orchestration and the author's means of solving particular problems or moments is discussed. Throughout this section, the application of literature is discussed. All examples in this section are at concert pitch unless otherwise noted.

Chapter Three is reflective in nature, and the positive and negative aspects of the orchestration process are discussed.

Chapter Four is the final orchestration, as a transposed score.

In the addendum, the reader will find a complete copy of the author's categorisation of material as well as a complete copy of the original piano score.

## Chapter 2: The orchestration process

### Introduction

It is the author's belief that certain conventions of notation, in piano literature, rely on the pianist seeing everything in context. These conventions include grouping, large time signatures, and enharmonic spelling that focuses on both the vertical and the horizontal as well as the conventions of performance practice.

The author's solutions to the above-mentioned problems, made during the orchestration process are discussed in this chapter.

### Alterations to metre

In the first phase of orchestration, the author kept large time signatures so as to stay true to the original composition. However, during the categorising process the author discovered that these large metres divide into repeating cycles of stronger and weaker pulses and that rewriting these sections into more conventional metres, such as alternating  $\frac{3}{4}$  and  $\frac{4}{4}$  metres, would not hinder the pulse of the music. In other words, these bars could be divided into three bars without deviating from the original pulse.

For the purpose of the present study, the author kept the bar-numbering found in the piano score. This was done in order to facilitate the comparison between the original text and the orchestration. In the version prepared for performance, bar-numbering followed the standard system.

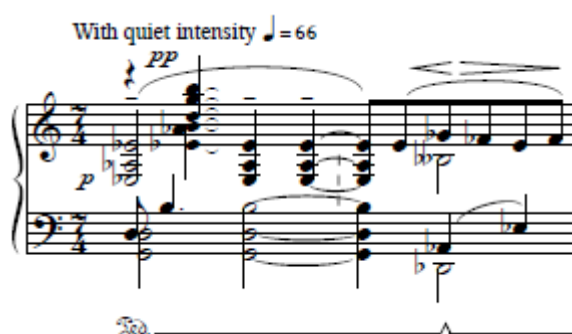


Figure 1 Pno Mov1 m1

Although the composer<sup>19</sup> divided the bar into two sections, one of four beats and one of three, several factors reinforce the author's division of these bars.

<sup>19</sup> For the purpose of this study *the composer* refers to Peter Klatzow



Figure 2 Cat Mov1 mm1-2

Firstly, the pedal change and harmonic shift suggest that the last two beats of the first bar are slightly weighted. Secondly, the crescendo to the G-flat and decrescendo from it implies a focal point in the melodic contour<sup>20</sup>. This leaves five crotchet beats in the beginning and with any quintuple metre the bar's pulse either divides into a three plus two grouping or two plus three. In this case the rhythm lends itself to the latter.

The extracts above do not form an isolated instance; this type of consideration was taken throughout the score, separating the large metres into smaller groups that are easier to manage as an ensemble. Another notable example can be found in bars 76 and 77 of the fourth movement, *Impundulu*; here the composer used a  $\frac{9}{2}$  metre with note values as small as semiquavers.

The author also renotated some of these sections at half their original note values; once again, resulting in more manageable metres. An example of this can be seen from bar 114 to the end of the second movement.

The author implemented another type of metre alteration, namely, the extension of bar lengths. In the following extract<sup>21</sup> the initial  $\frac{9}{8}$  metre is divided into a  $\frac{5}{8} + \frac{2}{4}$  metre. In bar 18 the bar is extended by a quaver to leave room for the acciaccatura within the beaten time. This alteration was made to facilitate the simultaneous arrival of the downbeat in bar 19.

Figure 3 Orch3 Mov2 mm18-19 (transposed)

<sup>20</sup> Figure 1 and Figure 2

<sup>21</sup> Figure 3

Although further examples of each of the above-mentioned adaptations occur, the author will not elaborate on each instance.

### Enharmonic spelling, combination tones and balance

During the revision of the third orchestration, the author began favouring a linear approach to the spelling of notes. As mentioned in the introduction to this chapter, the pianist has a holistic view of the material. It is, thus, logical to spell pitch material in such a way that frames the relationship between notes, be they chordal or scalar. When this material is divided amongst a number of players, each only seeing what they are playing, the framing of linear relationships becomes more important.

In music with stable tonal centres, instrumentalists, like choristers, must tune each chord note according to its function within the chord. In a major triad, for example, the third is represented approximately 14 cents lower than in tempered tuning and the fifth is played approximately two cents below tempered tuning. These pitch adjustments are made in order to illuminate interference<sup>22</sup> between the overtones of the chord root and other chord notes. It then follows that in this type of music,<sup>23</sup> note spelling should frame harmonic relationships. Similarly, in music for strings note spellings have an impact on the shape of the hand and position on the string.

In music where multiple tonal centres are presented simultaneously, the above-mentioned pitch discrepancies result in more instability. If, for instance, a C major triad is played against a D-flat major triad the E would be approximately 14 cents closer to the D-flat, and the F would be approximately 12 cents further away from the G. Since the tuning process becomes extremely complex, and will not resolve beating, a more tempered tuning is favoured in polytonal or very chromatic music.

For these reasons, the author believes, it is of more value to frame linear pitch relationships than vertical or chordal pitch relationships. It is for this reason too that when looking through the score the appearance of enharmonic variances between instrument parts will occur. Another consideration that augments these enharmonic variances is the multitude of transposing instruments found in the wind band. During the process of spelling notes, the author considered each part at written pitch in order to reach the least complicated solution for each player.

### Balance and Instrumentation

In an article in *The Musical Times* titled *Orchestral Balance*, Wotton (1929) discussed the modern orchestrator's greatest hurdle, namely, the notation of timbre balance. Wotton stated that the indeterminacy of modern day instrumentation, with particular reference to the string-wind ratio, relays a jaded image of the original musical image. In her Master's dissertation, Amaya (2008, pp. 9 - 11) noted a similar problem in the wind band instrumentation. The problem presented in the

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<sup>22</sup> This interference is commonly described as beating.

<sup>23</sup> Both music using functional harmony or modal music.

wind band setting is slightly more troublesome as the clarinet choir ranges from one to four on a part and the doubling of instruments originally intended as solo voices is a rather common practice especially in the South African context. In American school bands and in most tertiary wind bands in South Africa, the omission of voices such as the alto clarinet, double reeds and string bass hinders the orchestrator's freedom to write in a timbre-focused style.

During the author's involvement in various wind bands from 2001 to the present, he has drawn the following conclusions:

In the author's experience, as mentioned previously, the South African perception of the wind band is limited to a medium for light music and pedagogical stepping-stone to the orchestra.

This has several implications. Firstly, the ensemble members are often ill-balanced in technical ability. Secondly, the public anticipates light music when attending a wind band concert. Lastly, composition students adopt the above-mentioned opinion and ultimately avoid using the wind band as a medium of expressing musical ideas. In addition, performers adopt this stereotypical perception of the wind band and often consider it a waste of time and/or that it will damage their technique. In the case of the latter, amateur wind bands habitually overblow and fight for dominance within the ensemble, often to the detriment of good sound production.

The author has experienced<sup>24</sup> that ensemble members dislike scores in which timbre and the variation of timbre is an enormous focus; that is, scores in which their individual part is not constantly or at least 70% busy; a convention accepted in orchestral literature.

It is for this reason that, as the orchestration process progressed, the author refined the instrumentation.

#### Approach to sustained notes and pedalling

Joseph Wagner (1960, p. 357) wrote

*"In the consideration of much piano music as source material, it is advisable to bear in mind that it was written for an instrument that is essentially percussive and decidedly limited in sustaining powers. Composers using this medium must, therefore, incorporate harmonic implications ..."*

Kennan and Grantham (2002, p. 190) stated

*"Because of the sustaining effect of the pedal ... certain notes must be held longer in the arrangement than in the original piano version."*

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<sup>24</sup> These experiences include arrangements and compositions by the author, as well as, through the performance of works by established wind band composers.

They further stated that the parts can easily divide into the different string parts (Kennan & Grantham, 2002, p. 190). From the author's experience as a member of the wind ensemble, he infers that the above-mentioned orchestration technique can be adapted to work with any homogenous wind group.

The author's approach to several instances throughout the work is discussed in the following section.

In the following extract,<sup>25</sup> the author used fortepianos tied to soft sustained notes in the saxophone quartet. The implication of this passage is a strong attack, immediate decay and a delayed release, similar to the effect created by using the sustain pedal. This technique, thus, fulfils both a rhythmic and harmonic function.

Figure 4 Orch3 Mov2 m10

The above discussed technique is used several times in the orchestrations; two of these warrant mention.

In this extract,<sup>26</sup> the solo clarinet is used to articulate the arpeggio created by the saxophone entries. Later when the work<sup>27</sup> increases in dynamics, the author added the horns to the texture. The author chose to couple the horns with the saxophones because the horn section would blend and balance with the saxophone quartet.

Figure 5 Orch3 Mov4 mm 34-36

<sup>25</sup> Figure 4

<sup>26</sup> Figure 5

<sup>27</sup> Figure 6

*“The saxophone is more frequently doubled with horn than with any other of the brasses ... [the saxophone] will nearly always prevail in such unison couplings (Read, 2004, p. 48).”*

The opening of the *Watermaid's cave*<sup>28</sup> proved to be more complex than the author initially anticipated. Since the lowest note of the accompaniment is always presented after the first beat the slight accent created by metre is thus shifted away from the first beat.

Figure 6 Orch 3 Mov4 mm43-45

Figure 8 Cat Mov3 mm1-3

Figure 7 Orch1 Mov3 mm1-2

In the extract above<sup>29</sup>, the author used a technique described by Joseph Wagner (1960, pp. 301-307) in which the harmonies are reduced and played as a single chord at the beginning of the passage and another instrument is used to recreate the rhythm. This solution was not practical as the A-flat became too pronounced, resulting in an unfavourable clash with the A in the melodic material. The choice of instrumentation in the particular tessitura also resulted in a texture far denser than the material in the piano score suggests.

<sup>28</sup> Figure 7

<sup>29</sup> Figure 8

Figure 9 Orch2 Mov3 mm1-2

For the second orchestration,<sup>30</sup> the author adapted the material, placing the D-flat and A-flat on the first beat, and also changing the instrumentation to lighter woodwind instrumentation. The change in instrumentation, together with the coupling of marimba and bassoon, used to convey the rhythmic aspects of the material, resulted in a dark but still transparent texture.

Although texturally this solution was more favourable than the previous orchestration, it minimised the previously discussed shift away from the *ictus*. In the final orchestration,<sup>31</sup> the author added the bass clarinet and string bass to reinforce the displacement of the accent.

Figure 11 Pno Mov3 m97

Figure 10 Orch3 Mov3 mm1-2

In the extract above,<sup>32</sup> the composer used the pedal to create a moving texture for the harmonic inner voice. The fast arpeggiated passage is smudged in the piano, as a result of the pedalling, creating a diffused inner voice.

<sup>30</sup> Figure 9

<sup>31</sup> Figure10

<sup>32</sup> Figure 11

Figure 12 Orch3 Mov3 m97

The author's solution<sup>33</sup> to recreating this diffused texture is to have the homogenous clarinet choir play the arpeggio, but displace the entries by a quaver. The author first studied this effect in the opening of Hindemith's symphony for band where he created a sound complex by delaying the entries of individual voices.

A similar technique is used later in the work.<sup>34</sup> This time, instead of delaying entries, the author reshuffled the pitches; the effect created has a discernible pulse, more so than the previous extract due to synchronised tonguing, but an indiscernible pitch pattern.

Figure 14 Orch3 Mov4 m71

Figure 13 Orch3 Mov4 m62 (transposed)

<sup>33</sup> Figure 12

<sup>34</sup> Figure 13



Another method of recreating the diffusion caused by pedalling can be seen in Figure 14. Here the author used tremolos in the saxophones coupled with moving parts in the clarinet choir. In this extract, the saxophone quartet's tremolo is between the E-flat minor and E minor chords, whilst the



Figure 16 Orch3 Mov4 m73

clarinets articulate a literal transcription of the pitches. At bar73<sup>35</sup> the author used a metred trill in the B-flat clarinet choir to emulate the rhythmic element of the gesture, and the solo clarinet and E-flat clarinet were used to outline the pitch-contour.



Figure 15 Pno Mov4 m73

The material in Figure 17 is similar to that of Figure 16: however, the author orchestrated this section differently. In this extract<sup>36</sup> the author used the marimba and xylophone to state the pitch material and the vibraphone to emphasise the harmonic rhythm. The difference in timbre between the "*crisp and brittle*" xylophone (Rimsky-Korsakov, 1964, p. 32) and "*mellower*" marimba (Adler, 2002, p. 438) created too strong a juxtaposition of tonalities<sup>37</sup>, and therefore, the author compensated for this timbre difference by coupling the solo clarinet, E-flat clarinet and bass clarinet in presenting the pitch material as a whole. The resultant effect is a more homogenous sound since the clarinet darkens the bright xylophone and brightens the dark marimba.

*"Combining several similarly-voiced woodwinds in unison ... with any one of the percussion instruments will strengthen the wind color without unduly altering the tonal admixture. To augment the percussive quality of any doubling without adding a new color limits one to combining marimba with xylophone ..."* (Read, 2004, p. 51)"

<sup>35</sup> Figures 15 and 16

<sup>36</sup> Figure 17

<sup>37</sup> In this section and the previous the composer uses bitonality



The image displays a musical score for a woodwind and percussion ensemble, specifically measures 76 through 92. The score is written for six parts: Eb Clarinet (Eb Cl.), Solo Clarinet (solo Cl.), Bass Clarinet (B. Cl.), Xylophone (Xyl.), Maracas (Mar.), and Vibraphone (Vib.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like *f* (forte) and *mf* (mezzo-forte) are indicated. The Vibraphone part includes a glissando marked with a wavy line and the number 92. The Solo Clarinet part has a *f* dynamic marking. The Bass Clarinet part has a *f* dynamic marking. The Xylophone part has a *f* dynamic marking. The Maracas part has a *f* dynamic marking. The Vibraphone part has a *mf* dynamic marking. The score is numbered 76 at the beginning and 92 at the end of the Vibraphone part.

Figure 17 Orch3 Mov4 m76

Figure 18 Pno Mov4 mm77-79

In the extract above<sup>38</sup> the composer asked for detached notes in the accompaniment although the passage should be pedaled. This is a standard piano technique; at the indicated dynamic level the notes will have a slight accent as the already vibrating strings are excited with short attacks. In order to recreate this ringing effect, the author used<sup>39</sup> the saxophone quartet with sustained notes, only moving when the harmony dictated. Staccatos in the clarinet tutti were then combined with the cor anglais playing the outlines of the pattern. The tremolo in the right hand was written in the flute section in its lowest and darkest tessitura.

Figure 19 Orch3 Mov3 mm77-80

In

<sup>38</sup> Figure 18<sup>39</sup> Figure 19

order to replicate the diffusion created by the pedal in the following extract<sup>40</sup>, the author used the vibraphone in cross rhythms to destabilise the strong pulse, coupled with the upper woodwinds to articulate the upward moving gesture.



Figure 20 Pno Mov4 mm25-27

<sup>40</sup> Figure 20  
21

### The translation of gestures and broken intervals

Throughout the work several instances of arpeggiated gestures, which are too fast for a literal transcription, appear. The author's approach to a few of these instances is discussed in the following section. During the categorization process,<sup>41</sup> the author found that most of the aforementioned gestures could be reduced to chords or glissandi.

Kennan and Grantham (2002, pp. 196-197) wrote:

*"When scoring piano music one occasionally encounters passages with a pronounced soloistic or even cadenza-like character. Sometimes such a wide range is covered that it would be impossible for any orchestral instrument to play a literal transcription of the passage convincingly ... At other times the chord is broken into two parts, the lower part being played as a "grace note" to the upper. Such devices may be introduced for the sake of artistic effect or out of sheer pianistic necessity if the chords involve stretches that are too wide to be played at once... [the] effect is often omitted altogether in transcribing such passages for orchestra. In case it is felt to be such an integral part of the music that it should not be changed, it may be given to the harp ... [or] strings playing either bowed broken chords (for vigorous passage) or pizzicato chords in arpeggiated fashion."*

Wagner noted that a literal transcription of these cadenza-like passages is possible and would be most practical when scored for a solo instrument. Wagner also stated that some liberties with notation should be taken when the passage is written with a distinct pianistic idiom and is unsuited for wind instruments (1960, p. 330).

The following extract<sup>42</sup> is a perfect example of the abovementioned cadenza-like passages.



Figure 21 Pno Mov4 mm0-1

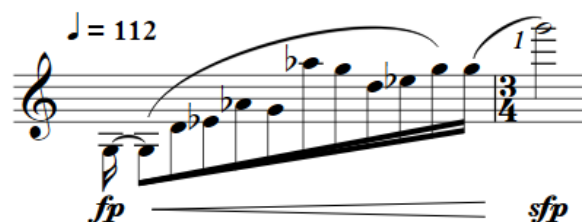


Figure 22 Orch3 Mov4 mm0-1 (transposed)

It is entirely possible to have a literal transcription of this figure the first time it occurs, as opposed to when it returns in later bars, by following Wagner's advice. With the exception of the last octave jump, the next passage is in a very manageable tessitura on the E-flat clarinet<sup>43</sup>, situated between

<sup>41</sup> Figure 21 and Figure 11

<sup>42</sup> Figure 21

<sup>43</sup> Figure 22

the chalumeau and clarion registers, and avoids any uncomfortable finger work. To facilitate the playing of this, the author modified this passage marking it without metre and with a general accelerando towards the top note.

This method of orchestration works at this point because no other instruments play until after this passage is complete. It affords the player the freedom to shape the accelerando out of time and allows the conductor the opportunity to introduce metre in the in first bar. In subsequent entries of this passage<sup>44</sup>, the aforementioned orchestration technique would disrupt the very steady rhythmic pulse of this movement. A pianist can, largely, play this passage within a crotchet beat and synchronize the left-hand entry; something that is highly impractical in a large ensemble context.



Figure 24 Pno Mov4 mm 15-16

Although a literal transcription is not possible, the author cannot overlook the fact that the gesture aids in the accentuation of the first beat of bar 16. In order to recreate<sup>45</sup> this accentuation of the first beat, the author used a timpani and cymbal roll combined with a glockenspiel glissando. The accented beat in bar 16 is reinforced with short notes in multiple instruments and sustained in flute, bass clarinet and string bass. This technique is discussed in Rimsky-Korsakov's *Principles of Orchestration* (1964, p. 111) under the heading, *Method of emphasising certain notes and chords*.

The following passage<sup>46</sup> does not quite fall into the cadenza-like category; however, these sections are not idiomatic for the wind ensemble.

Figure 23 Orch3 Mov4 mm15-17

<sup>44</sup> Figure 23

<sup>45</sup> Figure 24

<sup>46</sup> Figure 25

Figure 25 Cat Mov1 mm 15-16

Figure 26 Orch1 Mov1 mm 16-17

In the first orchestration<sup>47</sup>, the author tried a literal transcription of this figure with the omission of the last three notes. For the vibraphonist to play this, three mallets would have to be used to play the D-major chord and three mallets in the other hand to play an E chord. After careful consideration, the author realised that the aural effect created by the nonuplets, bar 16, is primarily a colouristic gesture while, on the

other hand, it also assumes a harmonic role. The author's reasoning behind this categorisation is firstly that the moment occurs too fast for the ear to discern individual pitches, but with the pedal the harmony will sustain for a full beat. The aforementioned indiscernibility is even truer of bar 17 which uses a decuplet. The author reduced these moments to chords in the final arrangement<sup>48</sup> played by E-flat clarinet and the saxophone quartet. To simulate the gesture, the author used a glissando in the vibraphone with the same contour as the original. The resultant effect satisfies a harmonic function as well as the outlining of the pitch contour.

<sup>47</sup> Figure 26

<sup>48</sup> Figure 27

16 Plu mosso  $\text{♩} = 132$

Picc.

Cl.

Cl.

Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Vib.

Figure 27 Orch3 Mov1 m16

Another instance<sup>49</sup> that required a reduction occurs at bar 47 of the first movement.

47 MF

Cl.

Bsn.

Cl.

Bsn.

Cl.

Bsn.

Figure 28 Cat Mov1 mm47-50

<sup>49</sup> Figure 28  
25

Although the composer did not mention this in the piano score, the author believes that this section has a very strong waltz reference. The author replaced these moments with static chords<sup>50</sup> using the relatively homogenous clarinet family still in their dark chalumeau, and weak throat registers. The coupled pizzicato string bass and bassoons outline the implied bassline which, combined with the clarinet chords, reinforce the aforementioned waltz idiom.

47

E♭ Cl. *mp*

solo Cl. *mp*

Cl. 1 *tutti* *mp*

Cl. 2 *tutti* *mp*

Cl. 3 *mp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Alto Sax. 1 *mf*

S. Bass *mp*

Figure 29 Orch2 Mov1 mm 47-49

<sup>50</sup> Figure 29



### Working with very dissonant moments

If one looks at the chord on the second beat<sup>51</sup> it becomes apparent that harmonically it is a duplication of the first beat, at a softer dynamic. The effect created is that the upper partials of the fundamental chord is strengthened as an echo.



Figure 30 Pno Mov1 m1

In the first orchestration<sup>52</sup> the author purposefully used the piccolo, flutes and clarinet in their weaker registers in order to create an unobtrusive yet intense sound for the pianissimo chord. Concert A-flat is the least resonant note in the clarinet's throat register as it utilises the shortest part of the clarinet. The author then coupled this texture with a soft pedalled chord in the vibraphone.



Figure 31 Orch1 Mov1 mm1-2

In this version,<sup>53</sup> the flute tremolos are written out, and the chord is sustained in the clarinets and not the vibraphone; the tremolos also start louder and decrescendo into the background as the melodic material re-enters.

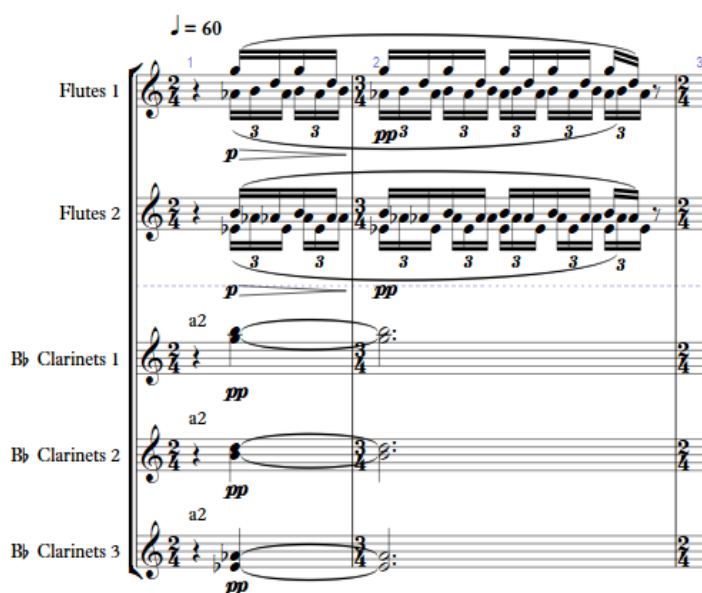


Figure 32 Orch2 Mov1 m1

The benefits of this approach include a guaranteed diffusion of pulse. It should be noted that, in the previous version, all the material was presented in the woodwinds, and in this version the melodic and accompanying material are presented in the brass.

<sup>51</sup> Figure 30

<sup>52</sup> Figure 31

<sup>53</sup> Figure 32

The shortcoming of this version is that all the instruments are in a very pronounced tessitura.

Figure 33 shows a musical score for a woodwind section, likely from an orchestral work. The score is for measures 1, 2, and 3. The instruments listed are Piccolo, Flutes 1 and 2, Solo B♭ Clarinet, B♭ Clarinets 1, 2, and 3. The tempo is marked  $J = 60$  and the performance instruction is *senza vib*. The key signature has one flat (B♭). The time signature is 2/4. The Piccolo plays a single note in the first measure, followed by a rest. The Flutes 1 and 2 play a continuous triplet pattern. The Solo B♭ Clarinet plays a single note in the first measure, followed by a rest. The B♭ Clarinets 1, 2, and 3 play a single note in the first measure, followed by a rest. The score ends with a *rit.* marking.

Figure 33 Orch3 Mov1 m1

In the final orchestration,<sup>54</sup> the author combined ideas from both prior orchestrations.

With the exception of the first clarinet's concert B, all the notes are in the clarinets chalumeau or throat register; the piccolo is in its middle register and the flutes are in their middle and low registers. Rimsky-Korsakov (1964, pp. 16-17) described the clarinet's chalumeau register as dark and sonorous and the clarinet's middle throat register as weak and dull. Rimsky-Korsakov also articulated that the piccolo's middle register is "*soft and weak*"; the flute's low register is "*dull and whistling*" and the flute's middle register is "*sweet and transparent*." The author exploited these fragile areas to create a dull, complex and diffused texture that remains unobtrusive. The addition of a vibraphone chord, with the pedal depressed, adds a slight ring to the attack of the texture. However, since this is at a low dynamic level, with soft mallets, the sound remains diffused.

In bars 9 and 10<sup>55</sup> the author shifted the melodic and accompanying material to the woodwinds. Thus, the treatment of the pianissimo chord had to be adapted. The author continued to exploit the weaker registers of these instruments, but simplified the rhythm in order to create a thinned out and clearer texture.

<sup>54</sup> Figure 33

<sup>55</sup> Figure 34

Figure 35 Orch3 Mov1 mm9-10

Figure 34 Cat Mov1 mm79-82

In bars 79 to 82<sup>56</sup>, the opening section is repeated for the third time. However, in this presentation of the material the soft cluster chord is replaced by an octave-doubled melodic line marked forte. In bar 81, the composer added another octave below the melody line, thus, implying more resonant timbre.

<sup>56</sup> Figure 35

Regarding balance, the author wished to highlight this moment. The six clarinets on the second and third part played the bottom octave as this is still part of the weaker area of the clarinet. The three first clarinets and E-flat clarinet are in the clarion register, which Rimsky-Korsakov described as “*clear and silvery*” and the flutes and piccolo are also in a range that Rimsky-Korsakov described as clear and bright.

The octave doubling thus balances as follows:

Octave	Instrument / Instrument Group	Register	Number of instruments
3rd Octave	Piccolo	High	1
2nd Octave	Flutes	High	4
1st Octave	E-flat and Cl 1	Clarion	4
Root	CL 2 and 3	Throat	6

Another dissonant moment that warrants mention occurs in the second movement:<sup>57</sup> These four bars occur several times in this movement and if not treated with care could be translated into a very dense sound.

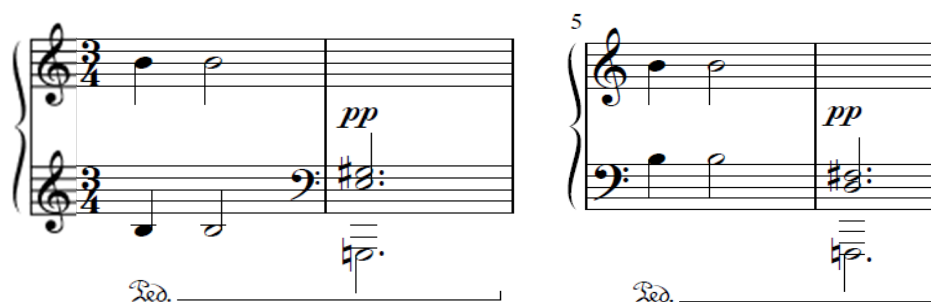


Figure 36 Pno Mov2 mm3-4 and 5-6

In the first orchestration, the author omitted the G-sharp and F-sharp, and assigned these to a pure timbre colouration. The omission eliminated the very dissonant nature of the chord, allowing the author to orchestrate this section with ease. The author soon noted that this change had a detrimental effect to the sound world of this movement and thus, alternate solutions had to be found. As the chord was already dense, particular attention to the treatment of the timbre coupling was crucial in to avoid an unnecessary density.

<sup>57</sup> Figure 36

"There is a vital relation between density and dissonance; the relative intensity of a highly compressed textural complex [...] is a product of the severity of dissonance as well as of density... [D]ensity clearly has a relation to coloration; thus, two simultaneous pitches sounding in tight compression [...] will project varying degrees of intensity depending on relative homogeneity of coloration [...] Similarly, intense dynamic levels exaggerate the effect of spatial compression." (Berry, 1987, p. 184)

Alto Saxophone 2

Marimba

Horn in F 2

Horn in F 3

Horn in F 4

Tuba

String Bass

♩ = 100

1 [2]

*p* *pp* *p* *pp* *p* *pp*

*pp* *pp* *mp*

♩ = 100

Figure 37 Orch3 Mov2 mm1-6

The author transcribed the first and second instance<sup>58</sup> of these dissonant chords, bars 4 and 7, for horns and tuba. These instruments have closely related timbres and produce a soft texture and mellow sound (Read, 2004, p. 171). The string bass is coupled with the tuba to smooth out the tuba sound (Wagner, 1960, p. 246). The marimba has very little-sustaining power and thus, the B's are written with a measured tremolo. The author attended a live performance of the work, *Rituals*,<sup>59</sup> for marimba saxophone and horn. The resultant sound the author experienced with this coupling was a very resonant but well-balanced and rather homogenous mixture.

<sup>58</sup> Figure 37

<sup>59</sup> The work *Rituals* is by composer Antoni Schonken, and was performed in the Endler as part of an MMus study by Neil Smit

In the following entry<sup>60</sup> of the above-mentioned dissonant chords, bars 42 and 44, the author combined the saxophone quartet with the trombones and tuba; the complete chord is spelt in both groups. This technique ensures that both the chord and the timbres are balanced. “A chord scored for full brass doubled by the same chords scored for full wood-wind (in pairs) produces a magnificent and uniform tone (Rimsky-Korsakov, 1964, p. 88).”

The musical score for Figure 38 shows a dissonant chord in bars 42 and 44. The score is for a woodwind and brass ensemble. The woodwind section includes Alto Sax. 1, Alto Sax. 2, Ten. Sax., and Bari. Sax. The brass section includes Hn. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., and S. Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The chord is marked with 'pp' (pianissimo) in both groups. The woodwinds play a half note chord, while the brass instruments play a half note chord. The chord consists of the notes B-flat, D, F, and A-flat.

Figure 38 Orch3 Mov2 mm41-44

The next combination<sup>61</sup> is for flutes, cor anglais and bass clarinet. Rimsky-Korsakov (1964, pp. 16-17) described this register of the flute as “dull and whistling,” and the bass clarinet register as “full and dark.” The author utilised the cor anglais instead of the oboe for at this pitch the cor anglais has a rounder sound than the rough and thick oboe sound. The author marked the flutes a dynamic level higher as they are in a weaker register.

<sup>60</sup> Figure 38

<sup>61</sup> Figure 39

Figure 39 Orch3 Mov2 mm46-49

Figure 39 Orch3 Mov2 mm46-49

The author presented the last entry<sup>62</sup> of this section in the clarinet choir coupled with the baritone saxophone. It can be seen that in all the aforementioned instances of these chords, the author exploited homogenous couplings or heterogeneous couplings with the least timbre density. The author acknowledges that these moments will only be convincing if the ensemble balances correctly.

Figure 40 Orch3 Mov2 mm119-120

Figure 40 Orch3 Mov2 mm119-120

<sup>62</sup> Figure 40



### Timbre effects

In the following section some of the timbre effects utilised in the orchestration are discussed.



Figure 41 Pno Mov1 m4

In order to highlight the echoing effect described above the author utilised repeated notes, of diminishing loudness, in the clarinets by using a soft tongue,<sup>64</sup> an effect similar to the string family's *louré* (Adler, 2002, p. 172). At the same time, the author asked the bassoons to double tongue at a slow tempo, thus exploiting the weaker 'ke' syllable, which further reinforced the pulsing repetition.

The flutes and piccolo were used in their transparent weaker registers in order keep the density of this section to a minimum. To further reinforce the impression of an echo, the author decided to repeat bars 4 and 5.

Figure 42 Orch3 Mov1 mm4-6

<sup>63</sup> Figure 41

<sup>64</sup> Figure 42



In several sections of the orchestration, the author employed the technique of overtone reinforcement.

*“By having instruments softly play certain upper partials of a fundamental, it is possible to arrive at tone qualities not found in any one of the orchestral instruments. For example, in Bolero Ravel in effect creates a new instrument by having the horn play the theme *mf* while two piccolos softly play partials 3 and 5 and a celesta plays partials 2 and 4. The resulting sound is striking and exotically colored.”* (Kennan & Grantham, 2002, p. 329)



Figure 43 Pno Mov3 mm19-20

The author used the second flutes with the solo B-flat clarinet, coupled at the unison, to play the fundamental line<sup>65</sup>. The flute-clarinet coupling resulted in an equalised timbre with the flute dominating in the lower range, that is, where the clarinet is in the throat register (Read, 2004, p. 28). The author then added the first flutes and E-flat clarinet, also coupled at the unison, to reinforce the first overtone and lastly, the piccolo to reinforce the second overtone.

Figure 44 Orch3 Mov3 mm19-21

<sup>65</sup> Figure 44

104

Ob. *p*

C. A. *p*

Hn. 1

Tpt. 1

Figure 45 Orch3 Mov4 mm104-108

The extract above<sup>66</sup> is a further example of overtone reinforcement. In this section, the author used the stopped horn quartet to play the fundamental line at a piano dynamic, and the trumpet quartet was used to reinforce the first overtone. The cor anglais doubled the second overtone, an octave lower than the overtone would naturally sound. Similarly, the oboe doubled the fourth overtone, an octave lower than the overtone would naturally sound. This resulted in parallel major chords similar to what Ravel used in his Bolero. The instruments are balanced in relation to the natural balance of the overtone series, that is, the higher the partial, the lower the perceived loudness. The perceived loudness is not achieved by differences in dynamic indication, but in the number of instruments playing.

<sup>66</sup> Figure 45

Figure 46 Orch3 Mov4 mm113 -115

The coranglais and alto saxophone play the fundamental; the oboe and second flutes reinforce the first partial; the vibraphone reinforces the second partial; the first flutes reinforce the fourth partial; the piccolo reinforces the fifth partial; and the glockenspiel reinforces the ninth partial<sup>67</sup>.

In the repeat of this section, the author altered the timbre by changing how the overtones are reinforced.

Figure 47 Orch3 Mov4 mm113(2)-115(2)

The cor anglais and alto saxophone play the fundamental; the second flutes reinforce the first partial; the vibraphone reinforces the second partial doubled an octave lower by the oboe; the first flutes reinforce the third partial; the piccolo reinforces the fifth partial; and the glockenspiel reinforces the ninth partial<sup>68</sup>.

<sup>67</sup> Figure 46

<sup>68</sup> Figure 47

### Altered instrument timbres.

The author used two types of trumpet mutes, the conventional straight mute for a softer but brighter sound and the less common cup mute which according to Adler (2002, p. 308) produces a dark and muffled sound, and according to Blatter (1997, pp. 143-144) creates an edgeless sound.

In bars 108 and 111, the composer requested a *cold and distant* sound; in bar 114 he asked for a *very distant* sound, and in bar 122 he asked for *intense stillness*. The author, thus, assumes that the composer's intent was to create the illusion of the material moving away from the listener. To reinforce this illusion, the author asked the first trumpeter to play into the stand<sup>69</sup> unmuted, then to play with the cup mute towards the audience and finally into the stand with a cup mute.

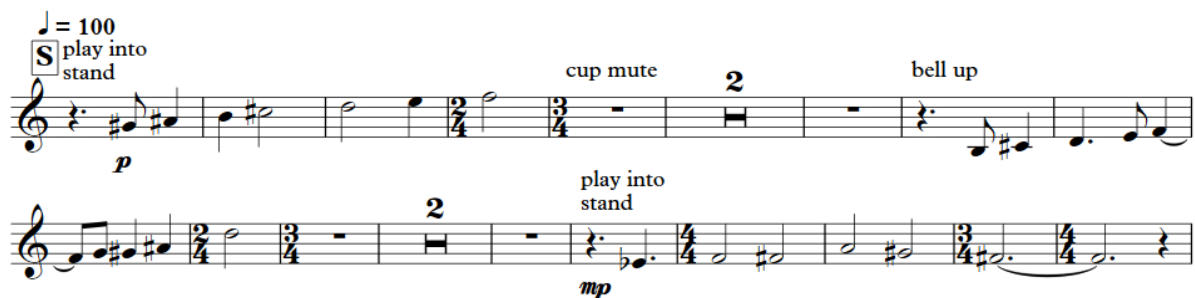


Figure 48 Orch3 Mov2 mm108-115 (transposed)

It is not uncommon for the trumpeter to be asked to play into the stand (Adler, 2002, p. 334). Blatter described the cup mute as “*though one is listening to a far-off brass section...*” (1997, p. 144). The effect created by playing into the stand reduces loudness without creating significant performance difficulties. The tone of the instrument is made quite soft with only a slight loss of brilliance. It also significantly reduces the volume of the normal pianissimo (Blatter, 1997, p. 147).



Figure 49 Orch3 Mov2 mm88-89

<sup>69</sup> Figure 48

In the extract above,<sup>70</sup> the author coupled a cup-muted trumpet with the E-flat clarinet in octaves. Read wrote,

*“Certainly the trumpet or trombone, whether muted or open will be the most decisive when juxtaposed with piccolo, flute or clarinet, imparting flashes of high brilliance to the joint sound. (2004, p. 189)”*

The author used the E-flat clarinet to produce the clarity asked for by the composer in bar 89 and the cup-muted trumpet to create the illusion of distance. At this point, the trumpet was marked forte to compensate for the high tessitura it was playing in. The author instructed the trumpeter to play into the stand which reduced the apparent loudness, without increasing the technical demand, of the passage. The character description the composer used for the principle melodic line is *sing*. The author interpreted this as a very resonant sound and thus, an unmuted second trumpet was used. The author aimed to stress the differentiation of these two ideas by juxtaposing the unmuted primary material against the cup muted trumpet - E-flat clarinet coupling.

The image shows a musical score for four horns, labeled Hn. 1 through Hn. 4. The score begins at measure 36, indicated by a bracketed '[36]' above the first staff. The tempo is marked as '♩ = 112'. Horn 1 (Hn. 1) is in the treble clef and plays a melodic line with dynamics *sfz*, *sfp*, *sfp*, and *f*. Horn 2 (Hn. 2) is in the treble clef and plays a 'stopped' horn sound with dynamic *f*. Horn 3 (Hn. 3) is in the treble clef and plays a supporting part with dynamic *mf*. Horn 4 (Hn. 4) is in the bass clef and plays a supporting part with dynamic *mf*. The score is for measures 36 through 38.

Figure 50 Orch3 Mov3 mm36 -38

In this extract,<sup>71</sup> the author asked the second horn to use stopped technique. Blatter described the resulting tone as a very distant sound with a metallic edge and at a loud dynamic it has *an ominous-sounding bite* (1997, p. 147). The composer indicated a subito change in character, by changing the tempo indication and drastically changing the articulation, from the very lyrical and predominantly pedalled section to a very articulated and dry character. The author used the stopped horn timbre to exaggerate this contrast of mood. The author also used sforzando and sforzando-pianos in the unstopped first horn, exaggerating the accent of the sustained notes. In the extract below<sup>72</sup> the author used the stopped horn at a low dynamic level to create a delicate buzzy tone colour (Blatter, 1997, p. 147).

<sup>70</sup> Figure 49

<sup>71</sup> Figure 50

<sup>72</sup> Figure 51

Figure 51 Orch3 Mov2 mm44-54

In the following passage<sup>73</sup>, the author utilised the half stopped horn technique to exaggerate the echoing effect of the motive. Blatter described the resulting sound as very soft and delicate, without the buzz of the stopped horn sound; this alludes to the sound of a distant horn (Blatter, 1997, p. 148).

Figure 52 Orch3 Mov2 mm69-71

In the extract below<sup>74</sup> the author used the previously discussed method of loudness reduction, namely, asking the players to play into their stands. The technique was, once again, used in order to compensate for muting in the high tessitura. The author's use of a straight mute in the second trumpet was to act, in part, as an extension of the stopped horn sound. The cup mute was used to darken the bright upper range of the trumpet.

For this relatively homophonic texture, the author decided to create a resultant sound that has an excellent timbre blend yet alludes to a degree of distinguishable independence from each other. The author coupled the cor anglais with the horn and two trumpets (with dissimilar mutes). The straight muted trumpet, the cup muted trumpet and stopped horn have a nasal tone akin to that of

<sup>73</sup> Figure 52

<sup>74</sup> Figure 53

the cor anglais. However, the straight mute and stopped horn sound have brighter quality, and the cup mute has a ghostlike quality (Adler, 2002, pp. 308, 322).

Although there are many more instances that the author could provide as rationale for the transcription process he followed to arrive at a final orchestration of Klatzow's (1992) *From the Poets*, it is the author's belief that, with a full orchestration as the fourth chapter, mentioning more at this point would border on overstating the obvious.

114

C. A. *mf*

Hn. 1 (stopped) *p*

Tpt. 1 cup mute into stand *mf*

Tpt. 2 straight mute into stand *mf*

Figure 53 Orch3 Mov3 mm114-125

### **Chapter 3: The author's reflection on the orchestration process**

The entire orchestration process took the author proximity two years to complete. This allowed for constant critical review of all orchestration and instrumentation decisions made. The author let at least a month pass between each orchestration, theoretically providing him with fresh ears each time.

#### Instrumentation

With respect to instrumentation, the author started with a much larger ensemble than the one used in the final orchestration. The initial instrumentation utilised a brass section which consisted of four horns, three trumpets, three cornets, three trombones, a bass trombone, a euphonium and two tubas. This was combined with a woodwind section which consisted of a piccolo, six flutes, two oboes, a cor anglais, an E-flat clarinet, a solo B-flat clarinet, an additional twelve B-flat clarinets, an alto clarinet, a bass clarinet, two bassoons, a soprano saxophone, two alto saxophones, two tenor saxophones and a baritone saxophone.

After critically looking at how these instruments were used the author deduced that the enormous force was underused and that in tutti sections the density created was far beyond the scope of the material. The instrumentation was thus reduced. At some places timbre couplings had to be reimagined; however, the thinning out of the ensemble did allow for a more colourful orchestration.

The instrumentation used in the second orchestration eliminated the following instruments: cornet section, euphonium, second tuba, soprano saxophone, second tenor saxophone and alto clarinet. The B-flat clarinet choir was reduced to three on a part and the flute section to two on a part, resulting in four flutes and thirteen B-flat clarinets, including the solo clarinet. The author realised after re-examining the second orchestration that the tuba was the only deep bass voice and thus, was over-used at very low dynamic levels to compensate for the coupling with a softer wind choir. Therefore, in the third orchestration the author added a string bass in order to relieve or reinforce the tuba.

It is the author's belief that had the process of orchestration been shorter, an objective refining of instrumentation would have been improbable.

#### Engaging with the musical material

The extended process allowed the author to gain an intimate connection with the music, allowing him time to become familiar with the harmonic and timbral language created by the composer. Reimagining the work several times provided the opportunity to experiment with different approaches to voice leading, melodic contour and overarching structural implications. It is the author's belief that an understanding of the material at this level allows any orchestrator the freedom to be creative and innovative without damaging the fundamental musical material.



### The performer and playability of the orchestration.

Time spent studying each part, both in and out of context, resulted in the author's critical focus on the playability of each instrumental line. Impossible or impractical finger combinations were restructured, transposed and sometimes moved into alternate instruments. Timbre combinations at various dynamic markings were scrutinised, resulting in the author rebalancing, transposing, reinforcing and sometimes thinning out textures. This said, the final product is by no means an easy piece or work that will be fully realised in one or two rehearsals.

The balance between creating an inclusive piece of music, that is, using all the instruments, and crafting a work that does not become a pressure pot of timbres is a delicate endeavour. Reworking the material several times and critically looking at the balance between families, sections and between woodwind and brass allowed the author time to strive for the aforementioned balance. Although it is in the author's opinion that such a balance was not entirely achieved, and could very possibly never be attained with piano music of this nature, the resulting orchestration has reached a satisfactory balance between function and timbre.

### Practicality of time spent and adjustment to the process.

Despite all the positive outcomes of such a laborious process, the author cannot dismiss the fact that in a practical world one will not have two years to craft a commission or assignment. The author, thus, suggests the following adaptations to the process:

1. Instead of re-orchestrating entire pieces several times, it would be far more useful to identify smaller sections or ideas or gestures and orchestrate a few variants of those.
2. Instead of producing a separate score segregating all the material, analyse and segregate the material on the piano score.
3. Start with a small ensemble and work creatively within the confines.
4. Before starting with the orchestration, plan instrument usage graphically. Be aware that this should allow for adaptations.
5. Utilise orchestration tools you are familiar with.
6. If the timeframe for the project allows it, revise the work once or twice.

It is the author's belief that if the process above is followed, an orchestration of high quality can be achieved.

## **Chapter 4: The final orchestration.**

The author will now present the final orchestration.



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Full Score Transposed

Peter Klatzow

Arranged by  
Arthur Feder

# From the Poets

Prayer for the Bones

Days approaching Winter

The Watermaid's Cave

Impundulu

### Woodwinds

Piccolo  
Flute 1 x2  
Flute 2 x2

Oboe  
Cor Anglais

E♭ Clarinet  
Solo B♭ Clarinet  
B♭ Clarinet 1 x3  
B♭ Clarinet 2 x3  
B♭ Clarinet 3 x3  
B♭ Bass Clarinet

Bassoon 1  
Bassoon 2

Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone

### Brass

Horn 1  
Horn 2  
Horn 3  
Horn 4

B♭ Trumpet 1  
B♭ Trumpet 2  
B♭ Trumpet 3

Trombone 1  
Trombone 2  
Trombone 3  
Bass Trombone

Tuba

### Percussion and other

Timpani

Vibraphone  
Marimba  
Glockenspiel  
Xylophone

Cymbals

String Bass

## Prayer for the Bones

46

$\text{♩} = 60$  senza vib

rit. a tempo rit. a tempo

Piccolo *p*

Flutes 1 *p* *pp* *p* *pp*

Flutes 2 *p* *pp* *p* *pp*

Oboe

Cor Anglais

Clarinet in E $\flat$

Solo B $\flat$  Clarinet *p* *a2* *a1* *mp*

B $\flat$  Clarinets 1 *a2* *pp* *a1* *pp*

B $\flat$  Clarinets 2 *a2* *pp* *a2* *pp*

B $\flat$  Clarinets 3 *a2* *pp* *a2* *pp*

Bass Clarinet in B $\flat$  *pp* *pp*

Bassoon 1 *mp*

Bassoon 2 *mp*

Alto Saxophone 1 *p* *pp* *p* *pp*

Alto Saxophone 2 *p* *pp* *p* *pp*

Tenor Saxophone *p* *pp* *p* *pp*

Baritone Saxophone

Vibraphone *pp* *mp*

Horn in F 1 *fp* *mp* *fp* *mp*

Horn in F 2

Horn in F 3 *fp* *fp*

Horn in F 4

B $\flat$  Trumpet 1

B $\flat$  Trumpet 2

B $\flat$  Trumpet 3

Trombone 1 *fp* *fp*

Trombone 2 *p* *mf* *pp*

Trombone 3 *mf* *pp*

Bass Trombone

Tuba *fp* *fp*

$\text{♩} = 60$  rit. a tempo rit. a tempo

String Bass

rit.

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

rit.



9 **a tempo**

Picc. *pp*

Fl. 1 *mp*

Fl. 2 *pp*

Ob. *mf*

C. A. *mp*

E♭ Cl. *mp*

solo Cl. *mp*

Cl. 1 *pp* 2 player

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *p*

Bsn. 1 *mp*

Bsn. 2 *mp*

Alto Sax. 1 *mp*

Alto Sax. 2 *mp*

Ten. Sax. *mp*

Bari. Sax. *p*

Vib. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Tba. *p*

S. Bass *p*

**a tempo**

**Piu mosso** ♩ = 132

11

Picc. *mf*

Fl. 1 *f*

Fl. 2

Ob. *f*

C. A.

E♭ Cl. *f*

solo Cl. *mf*

Cl. 1 *mf* *unis* *mp*

Cl. 2 *mf* *unis* *mp*

Cl. 3 *mf* *unis* *mp*

B. Cl. *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *ff*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Vib. *pp*

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Hn. 3 *mp* *p*

Hn. 4 *mp*

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2

Tbn. 3 *mf* *p*

B. Tbn. *mf* *p*

Tba. *mf* *p*

S. Bass *mf* *p*

**Piu mosso** ♩ = 132

Scherzando  $\text{♩} = 132$

**A**

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Scherzando  $\text{♩} = 132$

**A**

S. Bass

31

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

37

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

C. A. *ff*

E♭ Cl. *ff*

solo Cl. *ff*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn.

Tba.

S. Bass

*rit.*

45 **B** Flowing ♩ = 120 **C**

Picc. Fl. 1 Fl. 2 Ob. C. A. Eb Cl. *fp* *mp* solo Cl. *ff* *mp* tutti Cl. 1 *mp* tutti Cl. 2 *mp* Cl. 3 *mp* B. Cl. *mp* Bsn. 1 *mf* Bsn. 2 *mf* Alto Sax. 1 *f espress* *p* Alto Sax. 2 Ten. Sax. Bari. Sax. Hn. 1 *p* Hn. 2 Hn. 3 Hn. 4 Tpt. 1 open *mf* Tpt. 2 Tpt. 3 Tbn. 1 *p* Tbn. 2 *p* Tbn. 3 *p* B. Tbn. *mp* Tba. **B** *pizz* Flowing ♩ = 120 **C**

S. Bass *mf* *mp*

62

Picc. *mp* *rit.*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Vib. *mp* *mp*

Hn. 1 *pp*

Hn. 2 *p* *pp*

Hn. 3

Hn. 4 *mp*

Tpt. 1 *fp* *fp*

Tpt. 2

Tpt. 3

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn. *mp* *fp*

Tba. *mp* *fp* *rit.*

S. Bass *f* *arco*

75  $\text{♩} = 68$  rit. **D** Tempo primo

Picc.  $pp$   $n$   $mf$  unis

Fl. 1  $pp$   $n$   $mf$  unis

Fl. 2  $pp$   $n$   $mf$

Ob.

C. A.  $mp$   $mf$

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *ad lib*  $f$   $mp$   $mf$

Bsn. 2  $mp$   $mf$

Alto Sax. 1  $p$   $mp$

Alto Sax. 2  $p$   $mp$

Ten. Sax.  $p$   $mp$

Bari. Sax.  $p$   $mp$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

$\text{♩} = 68$  rit. **D** Tempo primo

S. Bass



81 E  $\text{♩} = 84$

Picc. *mf* *mf* *ff* *mf* *n*

Fl. 1 *mf* *mf* *ff* *mf* *n*

Fl. 2 *mf* *mf* *ff* *mf* *n*

Ob. *ff* *mf* *n*

C. A. *ff* *mf* *n*

E♭ Cl. *mf*

solo Cl. *mf* solo

Cl. 1 *mf* *p* *mf*

Cl. 2 *mf* *p* *mf*

Cl. 3 *mf* *p* *mf*

B. Cl. *mf*

Bsn. 1

Bsn. 2 *mf*

Alto Sax. 1 *p* *mp*

Alto Sax. 2 *p* *mp* *p*

Ten. Sax. *p* *mp* *p*

Bari. Sax. *p* *mp* *p*

Hn. 1

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *mf*

Tba. *mf*

S. Bass *mp* *p* *mf* E  $\text{♩} = 84$

87

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

94 **F** 86(2)

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Xyl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Xyl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

div 1 player  
2 players

f

ff

mp

p

G

97

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *fp*

C. A.

E♭ Cl.

solo Cl.

Cl. 1 *unis*

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *mp* *p*

Bsn. 2

Alto Sax. 1 *pp* *mp* *p* *mp*

Alto Sax. 2 *pp* *mp* *p* *mp*

Ten. Sax. *pp* *mp* *p* *mp*

Bari. Sax. *pp* *mp* *p* *mp*

Temp. *mp*

Xyl. *fp* *fp*

Mar. *mp*

Vib. *mp* *fp* *fp* *fp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf* *mp* *mf*

Tpt. 2 *mf* *mp* *mf*

Tpt. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3 *mf*

B. Tbn.

Tba.

S. Bass *n*

104

**H**

Picc. 

Fl. 1 

Fl. 2 

Ob. 

C. A. 

E♭ Cl. 

solo Cl. 

Cl. 1 

Cl. 2 

Cl. 3 

B. Cl. 

Bsn. 1 

Bsn. 2 

Alto Sax. 1 

Alto Sax. 2 

Ten. Sax. 

Bari. Sax. 

Xyl. 

Hn. 1 

Hn. 2 

Hn. 3 

Hn. 4 

Tpt. 1 

Tpt. 2 

Tpt. 3 

Tbn. 1 

Tbn. 2 

Tbn. 3 

B. Tbn. 

Tba. 

**H**

S. Bass 

62

rit.

$\text{♩} = 96$

I

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Glock.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*mp*

*mf*

*p*

*f*

*fp*

*rit.*

$\text{♩} = 96$

I

118

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Glock.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*mf*

*mf*

*mf*

*p*

*mp*

*p*

*mp*



125

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp.

Glock.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

129

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp.

Glock.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*p*

*pp*

*fp*

# Days Approaching winter

*1*  $\text{♩} = 100$

The musical score is for a symphony orchestra and includes the following parts and markings:

- Picc.**: Piccolo, rests throughout.
- Fl. 1**, **Fl. 2**: Flutes, rests throughout.
- Ob.**: Oboe, rests until measure 10, then plays a melodic line starting on G4, marked *mf*.
- C. A.**: Clarinet in A, rests until measure 10, then plays a melodic line starting on G4, marked *mf*.
- E♭ Cl.**: Clarinet in E-flat, rests throughout.
- solo Cl.**: Solo Clarinet, plays a melodic line starting on G4, marked *mf*.
- Cl. 1**, **Cl. 2**, **Cl. 3**: Clarinets, rests throughout.
- B. Cl.**: Bass Clarinet, rests throughout.
- Bsn. 1**, **Bsn. 2**: Bassoons, rests throughout.
- Alto Sax. 1**: Alto Saxophone, plays a melodic line starting on G4, marked *mf*.
- Alto Sax. 2**: Alto Saxophone, plays a melodic line starting on G4, marked *p*.
- Ten. Sax.**: Tenor Saxophone, rests throughout.
- Bari. Sax.**: Baritone Saxophone, rests throughout.
- Mar.**: Maracas, plays a rhythmic pattern marked *p* and *pp*.
- Hn. 1**, **Hn. 2**, **Hn. 3**, **Hn. 4**: Horns, rests until measure 10, then play a melodic line marked *pp*.
- Tpt. 1**, **Tpt. 2**, **Tpt. 3**: Trumpets, rests throughout.
- Tbn. 1**, **Tbn. 2**, **Tbn. 3**: Trombones, rests throughout.
- B. Tbn.**: Baritone Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- S. Bass**: Double Bass, rests until measure 10, then plays a melodic line marked *mp*.

$\text{♩} = 100$

Picc. *mf*

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Mar.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*p* *pp* *p* *pp* *fp* *fp*

## Piu mosso

14



Score for Piu mosso, measures 14 to 21. The score is written for a large orchestra and includes the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- C. A.
- E♭ Cl.
- solo Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Bsn. 1
- Bsn. 2
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Tba.
- S. Bass

The score is in 2/4 time. The key signature has one sharp (F#). The tempo is marked *Piu mosso*. The score includes dynamic markings such as *mf* and *mp*. The score is divided into two systems, with measures 14 to 21 shown in the first system and measures 22 to 29 shown in the second system.

18 rit. a Tempo

Picc. Fl. 1 Fl. 2 Ob. C. A. Eb Cl. solo Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1 Bsn. 2 Alto Sax. 1 Alto Sax. 2 Ten. Sax. Bari. Sax. Vib. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Tba. S. Bass

*mp* *p* *mp* *p*

22 K

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

K

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.  
*mf*

solo Cl.  
*p*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1  
*p*

Alto Sax. 2

Ten. Sax.  
*p*

Bari. Sax.  
*p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass



34

rit. a tempo rit.

Picc. *p* *mp*

Fl. 1 *mf*

Fl. 2

Ob. *mf*

C. A. *mf*

E♭ Cl. *mf*

solo Cl. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Bsn. 1 *mf*

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*rit.* *a tempo* *rit.*

The image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 40 at the top left and 73 at the top right. The tempo is marked as "Piu mosso" and the time signature is 3/4. The score includes parts for various instruments, including Piccolo, Flute 1, Flute 2, Oboe, Clarinet in A, Clarinet in E-flat, Solo Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Bassoon 1, Bassoon 2, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Baritone Trombone, and Tuba. The score features musical notation, dynamics (pp, p, mp, mf), and a tempo marking "Piu mosso".

[illegible]

60

Picc. *mp*

Fl. 1 solo *mp*

Fl. 2 *mf*

Ob. *mp*

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Xyl. *mp*

Mar. *mp*

Vib. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *ppp*

Tpt. 2

Tpt. 3 *mp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

B. Tbn. *pp*

Tba. *pp*

S. Bass *pp*

67

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Mar.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*mp*

*p*

*pp*

*ppp*

Half Stopped

senza sord

*sub pp*



Free Tempo ♩ = 120

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

Free Tempo ♩ = 120

S. Bass

73 *rit.*

Picc. *mp*

Fl. 1 *mp*  
*unis*

Fl. 2 *mp*

Ob.

C. A.

E♭ Cl. *mp*

solo Cl.

Cl. 1 *mp*

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 *stopped*  
*mp*

Hn. 2 *stopped*  
*mp*

Hn. 3 *stopped*  
*mp*

Hn. 4 *stopped*  
*mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn.

Tba. *mp*

*rit.*

S. Bass *mp*



80

75  $\text{♩} = 100$

Picc. *pp* *pp*

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *cup* *mute*

Tpt. 2

Tpt. 3

Tbn. 1 *p* *pp* *p* *pp*

Tbn. 2 *p* *pp* *p* *pp*

Tbn. 3 *p* *pp* *p* *pp*

B. Tbn. *p* *pp* *p* *pp*

Tba. *pp* *p* *pp*

$\text{♩} = 100$

S. Bass

81

Picc. *pp* *pp*

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax. *Suspect clef*

Bari. Sax.

Hn. 1 *mf* *sub pp*

Hn. 2 *mf* *sub pp*

Hn. 3 *mf* *sub pp*

Hn. 4 *mf* *sub pp*

Tpt. 1 *mf* *sub pp* (cup mute)

Tpt. 2 *mp*

Tpt. 3

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Tbn. 3 *pp* *mf* *pp*

B. Tbn. *mf* *pp*

Tba. *mf* *pp* *mf* *p*

S. Bass *p*

87 **P** **Piu mosso**  $\text{♩} = 120$

Picc. Fl. 1 Fl. 2 Ob. C. A. E♭ Cl. solo Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Bsn. 1 Bsn. 2 Alto Sax. 1 *p legato* Alto Sax. 2 *p legato* Ten. Sax. *p* Bari. Sax. *p* Glock. *p* Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 *f* Play into stand (cup mute) Tpt. 2 Tpt. 3 Tbn. 1 *p* Tbn. 2 *p* Tbn. 3 *p* B. Tbn. *p* Tuba. *p* S. Bass *p*

**P** **Piu mosso**  $\text{♩} = 120$

This page of a musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** (Flute 1)
- Fl. 2** (Flute 2)
- Ob.** (Oboe)
- C. A.** (Cor Anglais)
- E♭ Cl.** (E-flat Clarinet) - Includes a *mp* (mezzo-piano) dynamic marking.
- solo Cl.** (Solo Clarinet)
- Cl. 1** (Clarinet 1)
- Cl. 2** (Clarinet 2)
- Cl. 3** (Clarinet 3)
- B. Cl.** (Bass Clarinet)
- Bsn. 1** (Bassoon 1)
- Bsn. 2** (Bassoon 2)
- Alto Sax. 1** (Alto Saxophone 1)
- Alto Sax. 2** (Alto Saxophone 2)
- Ten. Sax.** (Tenor Saxophone)
- Bari. Sax.** (Baritone Saxophone)
- Glock.** (Glockenspiel)
- Hn. 1** (Horn 1)
- Hn. 2** (Horn 2)
- Hn. 3** (Horn 3)
- Hn. 4** (Horn 4)
- Tpt. 1** (Trumpet 1)
- Tpt. 2** (Trumpet 2) - Includes a *f* (forte) dynamic marking.
- Tpt. 3** (Trumpet 3)
- Tbn. 1** (Trombone 1)
- Tbn. 2** (Trombone 2)
- Tbn. 3** (Trombone 3)
- B. Tbn.** (Baritone Trombone)
- Tba.** (Tuba)
- S. Bass** (Double Bass)

The score is written for a full orchestra, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number 83 is located in the top right corner.

92 **Q**

rit.

Picc. *mf* *mf* *f*

Fl. 1 *mf* *mf* *f*

Fl. 2 *mf* *mf* *f*

Ob. *mp* *mp* *f*

C. A. *mf* *mf* *f*

E♭ Cl. *mf* *mf* *f*

solo Cl. *mf* *mf* *f*

Cl. 1 *mf* *mf* *f*

Cl. 2 *mf* *mf* *f*

Cl. 3 *mf* *mf* *f*

B. Cl. *mf* *mf* *f*

Bsn. 1 *mf* *mf* *f*

Bsn. 2 *mf* *mf* *f*

Alto Sax. 1 *mf* *mf* *f*

Alto Sax. 2 *mf* *mf* *f*

Ten. Sax. *mf* *mf* *f*

Bari. Sax. *mf* *mf* *f*

Hn. 1 *mf* *mf* *f*

Hn. 2 *mf* *mf* *f*

Hn. 3 *mf* *mf* *f*

Hn. 4 *mf* *mf* *f*

Tpt. 1 *mf* *mf* *f*

Tpt. 2 *mf* *mf* *f*

Tpt. 3 *mf* *mf* *f*

Tbn. 1 *mf* *mf* *f*

Tbn. 2 *mf* *mf* *f*

Tbn. 3 *mf* *mf* *f*

B. Tbn. *mf* *mf* *f*

Tba. *mf* *mf* *f*

**Q**

rit.

S. Bass *mf* *mf* *f*

95 **a tempo**

**Woodwinds:**

- Picc. *mp* solo *mf* tutti
- Fl. 1 *p* *mp* *mf*
- Fl. 2 *mp* *mf*
- Ob. *mp* *mf*
- C. A. *p* *mf*
- E♭ Cl. *mp* *mf*
- solo Cl. *p* *mf*
- Cl. 1 *p*
- Cl. 2 *p*
- Cl. 3 *p*
- B. Cl. *mp* *mf*

**Brass:**

- Bsn. 1 *mp* *mf*
- Bsn. 2 *mp* *mf*
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax. *p*
- Bari. Sax. *mp*
- Hn. 1 *mf*
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1 *senza sord.* *mf*
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn. *mf*
- Tba. *mf*

**Strings:**

- S. Bass *a tempo* *mp* *mf*

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

**R**

**R**

rit.

♩ = 100

87

S

104

Picc. *fp*

Fl. 1 *fp*

Fl. 2 *fp*

Ob. *fp*

C. A. *dim*

E♭ Cl. *fp*

solo Cl. *fp*

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1 *f*

Bsn. 2 *fp*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp. *fp* *mp*

Glock. *p*

Vib. *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2 *p* play into stand cup mute

Tpt. 3

Tbn. 1 *mp pp*

Tbn. 2 *fp* *mp pp*

Tbn. 3 *f* *fp* *mp pp*

B. Tbn. *f* *fp* *mp pp*

Tba. *fp* *mp pp*

S. Bass *rit.* *mp pp*

S

♩ = 100



109

Picc. *mp*

Fl. 1

Fl. 2

Ob.

C. A. *mp*

E♭ Cl. *mp* *pp*

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1 *mp* *mf* *p*

Alto Sax. 2 *mp* *mf* *p*

Ten. Sax. *mp* *mf* *p*

Bari. Sax.

Hn. 1 *mp* *mf* *p*

Hn. 2 *mp* *mf* *p*

Hn. 3 *mp* *mf* *p*

Hn. 4 *mp* *mf* *p*

Tpt. 1

Tpt. 2 bell up play into stand *mp*

Tpt. 3

Tbn. 1 *mp* *fp* *pp* *pp*

Tbn. 2 *mp* *fp* *pp* *pp*

Tbn. 3 *mp* *fp* *pp* *pp*

B. Tbn. *mp* *fp* *pp* *pp*

Tba. *mp* *fp* *mp* *mf* *p* *n*

S. Bass *fp* *pp* *p* *pp*

115

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*p*

*mp*

*pp*

*mf*

[illegible]

## The Watermaid's Cave

91

The image shows a page from a musical score, likely for a symphony. The page is numbered 91 in the top right corner. The tempo is marked as "Allegretto" with a metronome marking of 80. The score is written for a large ensemble of instruments, including Piccolo, Flute 1 and 2, Oboe, Clarinet in A, E-flat Clarinet, Solo Clarinet, Clarinet 1, 2, and 3, Bass Clarinet, Bassoon 1 and 2, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Timpani, Maracas, Horn 1, 2, 3, and 4, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Baritone Trombone, Tuba, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf, p, n). There are also some performance instructions like "senza sord" (without mutes) for the trumpet. The page is divided into measures by vertical bar lines, and the instruments are listed on the left side of the page.

U rit. ♩ = 220

Picc. *p*

Fl. 1 *p* *6*

Fl. 2 *p* *6*

Ob. *mf*

C. A. *p*

E♭ Cl. *p*

solo Cl. *mf*

Cl. 1 *pp* div 1 player, 2 players

Cl. 2 *pp* div 1 player, 2 players

Cl. 3 *pp* div 2 Players, 1 Player

B. Cl. *mp*

Bsn. 1

Bsn. 2

Alto Sax. 1 *fp* *pp* *fp* *fp*

Alto Sax. 2 *fp* *pp* *fp* *fp*

Ten. Sax. *fp* *pp* *fp* *fp*

Bari. Sax. *fp* *pp* *fp* *fp*

Glock. *mp*

Mar.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Tba. *p*

U rit. ♩ = 220

S. Bass *p*

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Glock.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

19

Picc. *mp* *f* *mp*

Fl. 1 *mp* *f* *mp*

Fl. 2 *mp* *f* *mp*

Ob. *f* *mp*

C. A. *f* *mp*

E♭ Cl. *mp* *f*

solo Cl. *mp* *f*

Cl. 1 *pp* *p* *f* *mp*

Cl. 2 *pp* *p* *f* *mp*

Cl. 3 *pp* *p* *f* *mp*

B. Cl. *p* *f* *mp*

Bsn. 1 *p* *mf* *mp*

Bsn. 2 *p* *mf* *mp*

Alto Sax. 1 *pp* *mf* *pp*

Alto Sax. 2 *pp* *mf* *pp*

Ten. Sax. *pp* *mf* *pp*

Bari. Sax. *pp* *mf* *pp*

Glock. *mf* *pp*

Vib. *mf* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn. *pp*

Tba. *pp*

S. Bass *pp*

V

V

rit. Tempo primo

95

**W**

Picc. *f* *mp* *mp*

Fl. 1 *f* *mp* *f* *f* *mp*

Fl. 2 *f* *mp* *f*

Ob. *f* *mp*

C. A. *mp*

E♭ Cl. *mp* *f* *mp* *f*

solo Cl. *f* *f*

Cl. 1 *f*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *mp*

Bsn. 1 *f* *p*

Bsn. 2 *f* *f* *f* *f* *f* *p*

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Mar. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Tba. *p*

S. Bass *p* *mp*

rit. **W** Tempo primo



32

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2 *p*

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp. *p*

Mar. *p*

Hn. 1 *mf* ord. *sfz* *sfp* *sfp*

Hn. 2 *mf* ord. *f* stopped

Hn. 3 *mf* ord. *mf*

Hn. 4 *mf* ord. *mf*

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *mp*

Tba. *mp*

S. Bass *f* *pizz*

X

♩ = 112

38

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Xyl.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*sf* *f* *mf* *sfz*

43 **Y**

Picc. *sfz* *sfz* *sfz* *sf*

Fl. 1 *mf* *mf* *f* *mp* *f* *f*

Fl. 2 *mf* *mf* *f* *mf* *f* *f*

Ob. *sfz* *sfz* *sfz* *mp* *mf* *f*

C. A. *mp* *mp* *mf* *f* *p legato*

E♭ Cl. *mp* *mf* *f* *p legato*

solo Cl. *mp* *mf* *f* *p legato*

Cl. 1 *mf* *mf* *f* *pp*

Cl. 2 *mf* *mf* *f* *pp*

Cl. 3 *mf* *mf* *f* *pp*

B. Cl. *mf* *mf* *f* *pp*

Bsn. 1 *mf* *mf* *f* *pp*

Bsn. 2 *mf* *mf* *f* *pp*

Alto Sax. 1 *mf* *mf* *f* *pp*

Alto Sax. 2 *mf* *mf* *f* *pp*

Ten. Sax. *mf* *mf* *f* *pp*

Bari. Sax. *mf* *mf* *f* *pp*

Xyl. *sf* *sf* *sf* *stopped* *pp*

Hn. 1 *stopped* *pp*

Hn. 2 *stopped* *pp*

Hn. 3 *stopped* *pp*

Hn. 4 *stopped* *pp*

Tpt. 1 *ff* *ff*

Tpt. 2 *ff* *ff*

Tpt. 3 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Tbn. 3 *ff* *ff*

B. Tbn. *ff* *ff*

Tba. *ff* *ff*

**Y**

S. Bass *arco* *mp* *f* *fp*

48 rit.

Picc. *p* *sfz* *sf*

Fl. 1 *p* *f* *p legato* *sf*

Fl. 2 *p* *f* *p legato* *sf*

Ob. *sfz*

C. A.

E♭ Cl. *f* *p legato* *f*

solo Cl. *f* *p legato* *f*

Cl. 1 *f* *p legato*

Cl. 2 *f* *p legato*

Cl. 3 *f* *p legato*

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1 *p legato* *f*

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1 stopped *mp* *p*

Hn. 2 stopped *f*

Hn. 3 stopped *f*

Hn. 4 stopped

Tpt. 1 *f*

Tpt. 2

Tpt. 3

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *f* *mp* *p*

B. Tbn. *f* *mp* *p*

Tba. *f* *mp* *p*

S. Bass *pp* *fp* *pp* *f* *mp* *p* rit.

100

55  ♩ = 112

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

 ♩ = 112

pp

60 rit. a tempo 101

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

C. A. *f* *ff*

E♭ Cl. *f* *ff*

solo Cl. *f* *ff*

Cl. 1 *mf* *f* *ff*

Cl. 2 *mf* *f* *ff*

Cl. 3 *mf* *f* *ff*

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Alto Sax. 1 *mp* *mp*

Alto Sax. 2 *mp*

Ten. Sax. *f* *mp*

Bari. Sax.

Hn. 1 *p* *mf*

Hn. 2 *p* *mp*

Hn. 3 *p* *mf*

Hn. 4 *p*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p*

B. Tbn. *p* *mp* *mf*

Tba.

S. Bass

rit. a tempo

[illegible]

71

Picc. *f*

Fl. 1 *mp legato* *f* *sf*

Fl. 2 *mp legato* *f* *sf*

Ob. *mf* *f*

C. A. *mf* *sfz* *f*

E♭ Cl. *mp* *f*

solo Cl. *mp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3

B. Cl.

Bsn. 1 *ff* *f*

Bsn. 2 *f*

Alto Sax. 1 *f* *f*

Alto Sax. 2 *f* *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1

Hn. 2

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *f*

Tba. *f*

S. Bass *f*



**B1**

77

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*mp*

*mf cantabile*

*pp*

85

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

94 **C1**

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

**C1**  
arco  
mf

100

The musical score is arranged in a system of staves. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Cor Anglais, E-flat Clarinet, Solo Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 3, Baritone Trombone, and Tuba. The percussion section includes Timpani and String Bass. The score features various musical notations such as notes, rests, and dynamic markings like *f*, *sf*, *fp*, *mf*, and *ff*. The woodwinds and strings play a complex, rhythmic pattern, while the brass section provides harmonic support and melodic lines. The percussion section includes a prominent timpani part with a series of rolls and single strokes.

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*f*

*sf*

*fp*

*mf*

*ff*

105

Picc. *mf* *ff* *f* *rit.*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *mf* *ff* *sub f*

C. A. *mf* *ff*

E♭ Cl. *mf* *ff*

solo Cl. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1

Bsn. 2

Alto Sax. 1 *fp*

Alto Sax. 2 *fp*

Ten. Sax. *fp*

Bari. Sax. *fp*

Timp. *fp* *ff*

Glock. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3 *mf*

Tbn. 1

Tbn. 2 *mf*

Tbn. 3

B. Tbn.

Tba. *mf*

S. Bass *mf* *rit.*

**D1**

111 *molto rit.* 111(2) *a tempo* 112(2) *molto rit.* ♩ = 60 109

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

C. A. *mp* *mf*

E♭ Cl.

solo Cl.

Cl. 1 *p*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *p* *pp*

Bsn. 1

Bsn. 2 *pp*

Alto Sax. 1 *pp*

Alto Sax. 2 *pp*

Ten. Sax.

Bari. Sax.

Hn. 1 *pp* stopped *p*

Hn. 2 *pp* stopped

Hn. 3 *pp* stopped

Hn. 4 *pp* stopped

Tpt. 1 *mp* *mf* cup mute into stand

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

**D1** *molto rit.* *a tempo* *molto rit.* ♩ = 60

S. Bass *p*

116

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

straight mute into stand

*mf*

*pp*

$\text{♩} = 112$  *1*

Picc. *fp* *fp*

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Mar.

Hn. 1 *pp* *stopped* *ord.*

Hn. 2 *stopped* *pp* *p*

Hn. 3 *stopped* *pp* *p*

Hn. 4 *stopped* *pp* *senza sord.* *mp*

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Tbn. 1 *mute* *pp* *pp* *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tbn.

Tba.

$\text{♩} = 112$

S. Bass *mp*



13 **E1**

Picc. *sf*

Fl. 1 *sf* *pp* *mp*

Fl. 2 *sf* *mp*

Ob. *sf* *mp*

C. A. *sf* *mp*

E♭ Cl. *mp*

solo Cl. *sf* *mp*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *sf* *pp*

Bsn. 1 *p* *pp* *mf*

Bsn. 2 *sf* *mp*

Alto Sax. 1 *sf*

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp. *pp* *ff*

Cym. *pp* *ff*

Glock. *f*

Mar. *pp*

Vib. *p*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp* *mute*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Tba. *pp*

**E1**

S. Bass *fp* *mp* *mf* *p*

26 *rit.* *a tempo*

Picc. *mp* *fp* *mf*

Fl. 1 *mp* *pp* *p* *mp* *mf*

Fl. 2 *mp* *pp* *mf*

Ob. *fp* *mf*

C. A. *p* *mp* *mf*

E♭ Cl. *mf*

solo Cl. *mp* *mp* *f*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *mp* *p* *mp* *mf* *f*

Bsn. 1 *pp* *mf*

Bsn. 2 *pp* *mf*

Alto Sax. 1 *p* *mp* *mf*

Alto Sax. 2 *p* *mp* *mf*

Ten. Sax. *p* *mp* *mf*

Bari. Sax. *p* *mp* *mf*

Vib. *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

*rit.* *a tempo*

S. Bass *p* *mp* *mf*

The image shows a page from a musical score, labeled "F1" at the top right. The score is written for a large orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboe, Cor Anglais, E♭ Clarinet, Solo Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Bassoons 1 and 2, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Horns 1 through 4, Trumpets 1 through 3, Trombones 1 through 3, Baritone Trombone, Tuba, and Double Bass. The music is in 4/4 time and features various dynamics such as *f*, *ff*, *mf*, *fp*, and *marcato*. The score is divided into measures by bar lines, and some measures contain repeat signs.

48

Picc. *sf* *ff*

Fl. 1 *sf* *ff*

Fl. 2 *sf* *ff*

Ob. *sf* *ff*

C. A. *ff*

E♭ Cl. *ff*

solo Cl. *ff*

Cl. 1 *sf* *ff*

Cl. 2 *sf* *ff*

Cl. 3 *sf* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Temp. *pp* *ff*

Cym. *pp* *ff*

Glock. *f*

Vib. *f*

Hn. 1 *fp*

Hn. 2 *fp*

Hn. 3 *fp*

Hn. 4 *fp*

Tpt. 1 *fp*

Tpt. 2 *fp*

Tpt. 3 *fp*

Tbn. 1 *fp*

Tbn. 2 *fp*

Tbn. 3 *fp*

B. Tbn. *fp*

Tba. *fp*

S. Bass *fp*

58 **G1**  $\text{♩} = 112$

Picc. *mp* *fp* *mp*

Fl. 1 *mp* *fp*

Fl. 2 *mp* *fp*

Ob. *mp* *fp*

C. A. *mp* *fp*

E♭ Cl. *mp* *fp* *mp*

solo Cl. *mp* *fp* *mp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Timp.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mp* *fp* *mp*

Tba. *mp* *fp* *mp*

S. Bass *mp* *fp* *mp*

**G1**  $\text{♩} = 112$

63

Picc. *fp* *mp* *fp* *mp* *fp*

Fl. 1 *fp* *mp* *fp* *mp* *fp*

Fl. 2 *fp* *mp* *fp* *mp* *fp*

Ob. *mf*

C. A.

E♭ Cl. *fp* *mp* *fp* *mp* *fp*

solo Cl. *fp* *mp* *fp* *mp* *fp*

Cl. 1 *p* *p* *mf cresc.*

Cl. 2 *p* *p* *mf*

Cl. 3 *p* *p* *mf*

B. Cl. *p* *p*

Bsn. 1

Bsn. 2

Alto Sax. 1 *p* *p*

Alto Sax. 2 *p* *p*

Ten. Sax. *p* *p*

Bari. Sax. *p* *p*

Hn. 1 *mp* *fp* *mp* *fp*

Hn. 2 *mp* *fp*

Hn. 3 *fp* *mp* *fp*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. *fp*

Tba. *fp* *mp* *fp* *fp*

S. Bass *fp* *mp* *fp* *fp*

118

Picc. *ffp* *f* *fp* *f*

Fl. 1 *ffp* *f* *fp* *f*

Fl. 2 *ffp* *f* *fp* *f*

Ob. *ffp* *f* *fp* *f*

C. A. *ffp* *f* *fp* *f*

E♭ Cl. *ffp* *f* *fp* *f*

solo Cl. *ffp* *f* *fp* *f*

Cl. 1 *sfz p* *mf*

Cl. 2 *sfz p* *mf*

Cl. 3 *sfz p* *mf*

B. Cl. *p*

Bsn. 1

Bsn. 2

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. 1 *f*

Hn. 2

Hn. 3 *f*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba. *mf* *fp* *fp*

S. Bass *mf* *fp* *fp*

68 **H1**

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

**H1**

S. Bass



73

Picc. *p*

Fl. 1 *dim.* *p*

Fl. 2 *dim.* *p*

Ob. *dim.* *p*

C. A. *dim.* *p*

E♭ Cl. *dim.* *p* *mf*

solo Cl. *dim.* *p* *mf*

Cl. 1 *f* *dim.* *p*

Cl. 2 *f* *dim.* *p*

Cl. 3 *f* *dim.* *p*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Alto Sax. 1 *dim.* *p*

Alto Sax. 2 *dim.* *p*

Ten. Sax. *p*

Bari. Sax. *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Tbn. 3 *mp* *p*

B. Tbn. *mp* *p*

Tba. *mp* *p*

S. Bass *mp* *p*

74

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Xyl.

Mar.

Vib.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass

*p*

*p*

*f*

*mp*

*p*

*pp*

*pp*

*pp*

*pp*

*f*

*p*

This page contains the musical score for rehearsal mark 11, starting at measure 122. The score is for a symphony orchestra and includes parts for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- C. A.
- E♭ Cl.
- solo Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Bsn. 1
- Bsn. 2
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Xyl.
- Mar.
- Vib.
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Tba.
- S. Bass

The score is written in 2/4 time and features various dynamics and articulations. Rehearsal mark 11 is indicated by a double bar line and the number 11. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as *ff*, *f*, *mp*, *pp*, and *p*. The S. Bass part includes a double bar line and the number 11, indicating the start of the rehearsal mark.

80

Picc. *mf* *f* *mf*

Fl. 1 *mf cresc.* *f* *mf* *mf*

Fl. 2 *mf* *f* *mf*

Ob. *mf* *f* *mf*

C. A. *mp* *p*

E♭ Cl. *mf* *mp*

solo Cl. *mf* *mp* *a2*

Cl. 1 *mf* *mp* *a2* *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Alto Sax. 1 *mp* *p*

Alto Sax. 2 *mp* *p*

Ten. Sax. *mp* *p*

Bari. Sax. *mp* *p*

Vib. *mp*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *fp* *p*

Tbn. 2 *fp* *p*

Tbn. 3 *fp* *p*

B. Tbn. *fp* *p*

Tba. *fp* *p*

S. Bass *fp* *p*

84 **J1**

Picc. *mf* *sf*

Fl. 1 *mf* *sf*

Fl. 2 *mf* *sf*

Ob. *mf* *sf*

C. A. *mf* *sf*

E♭ Cl. *mf* *sf*

solo Cl. *mf* *p*

Cl. 1 *mf* *p*

Cl. 2 *tutti* *mf* *p*

Cl. 3 *mf* *p*

B. Cl. *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Alto Sax. 1 *mf* *p*

Alto Sax. 2 *mf* *p*

Ten. Sax. *mf* *p*

Bari. Sax. *mf* *p*

Xyl. *mp*

Mar. *Suspect clef* *mp*

Hn. 1 *p* *sf*

Hn. 2 *p* *sf*

Hn. 3 *p* *sf*

Hn. 4 *p* *sf*

Tpt. 1 *p* *sf*

Tpt. 2 *p* *sf*

Tpt. 3 *p* *sf*

Tbn. 1 *p* *sf*

Tbn. 2 *p* *sf*

Tbn. 3 *p* *sf*

B. Tbn. *p* *sf*

Tba. *p* *sf*

**J1**

S. Bass *p* *sf*

88

Picc. *f* *ff* *ff* *mf*

Fl. 1 *f* *ff* *ff* *mf*

Fl. 2 *f* *ff* *ff* *mf*

Ob. *ff*

C. A. *ff*

E♭ Cl. *ff*

solo Cl. *ff*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *p*

Bsn. 1 *mf*

Bsn. 2 *mf*

Alto Sax. 1 *p*

Alto Sax. 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Timp. *pp* *ff*

Cym. *pp* *ff*

Xyl. *f*

Mar. *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff* *fp*

Tbn. 2 *ff* *fp*

Tbn. 3 *ff* *fp*

B. Tbn. *ff* *fp*

Tba. *ff* *fp*

S. Bass *ff* *fp*

98 **K1** ♩ = 92 poco accel.

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp.

Mar.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

**K1** ♩ = 92 poco accel.

S. Bass

103

Picc.

Fl. 1

Fl. 2

Ob.

C. A.

E♭ Cl.

solo Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Timp.

Mar.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

S. Bass



[illegible]

Maestoso  $\text{♩} = 112$

112  $\text{tr}^{\text{trm}}$  113(2)

Picc.  $fp$   $f$

Fl. 1  $fp$   $f$

Fl. 2  $fp$   $f$

Ob.  $f$

C. A.  $f$

E♭ Cl.  $ff$

solo Cl.  $ff$

Cl. 1  $ff$

Cl. 2  $ff$

Cl. 3  $ff$

B. Cl.  $ff$

Bsn. 1  $ff$

Bsn. 2  $ff$

Alto Sax. 1  $ff$

Alto Sax. 2  $f$

Ten. Sax.  $f$

Bari. Sax.  $ff$

Temp.  $f$   $mf$   $ff$   $choke$   $mf$   $pp$

Cym.  $pp$   $ff$   $pp$

Glock.  $f$   $pp$

Mar.  $f$

Vib.  $f$

Hn. 1  $f$

Hn. 2  $f$

Hn. 3  $f$

Hn. 4  $f$

Tpt. 1  $f$

Tpt. 2  $f$

Tpt. 3  $f$

Tbn. 1  $f$

Tbn. 2  $f$

Tbn. 3  $f$

B. Tbn.  $f$

Tba.  $f$

S. Bass  $f$

Maestoso  $\text{♩} = 112$

115(2) *tr* 119

Picc. *tr* *sf* *tr* *sf*

Fl. 1 *(s)* *tr* *sf* *tr* *sf*

Fl. 2 *tr* *sf* *tr* *sf*

Ob. *tr* *sf* *tr* *sf*

C. A. *tr* *sf* *tr* *sf*

E♭ Cl. *ff* *ff* *sf* *sf*

solo Cl. *ff* *ff* *tr* *sf*

Cl. 1 *ff* *ff* *tr* *sf*

Cl. 2 *ff* *ff* *tr* *sf*

Cl. 3 *ff* *ff* *tr* *sf*

B. Cl. *ff* *ff* *tr* *sf*

Bsn. 1 *ff* *ff* *f* *ff*

Bsn. 2 *ff* *ff* *f* *ff*

Alto Sax. 1 *ff* *ff* *f* *ff*

Alto Sax. 2 *ff* *ff* *f* *ff*

Ten. Sax. *ff* *ff* *f* *ff*

Bari. Sax. *ff* *ff* *f* *ff*

Timp. *ff* *choke* *ff* *choke*

Cym. *ff* *choke* *pp* *ff*

Glock. *ff* *choke* *pp* *ff*

Vib. *ff* *choke* *pp* *ff*

Hn. 1 *ff* *ff* *ff* *ff*

Hn. 2 *ff* *ff* *ff* *ff*

Hn. 3 *ff* *ff* *ff* *ff*

Hn. 4 *ff* *ff* *ff* *ff*

Tpt. 1 *ff* *ff* *ff* *ff*

Tpt. 2 *ff* *ff* *ff* *ff*

Tpt. 3 *ff* *ff* *ff* *ff*

Tbn. 1 *ff* *ff* *ff* *ff*

Tbn. 2 *ff* *ff* *ff* *ff*

Tbn. 3 *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff*

Tba. *ff* *ff* *ff* *ff*

S. Bass *ff* *ff* *ff* *ff*

# Addendum A: Categorisation

# Prayer for the Bones

$\text{♩} = 66$

Melodic Foreground

*p*

Colouristic

*pp*

Accomp

*p*

$\text{♩} = 66$

This musical score is for a piece titled 'Prayer for the Bones'. It is written in 7/4 time and has a tempo of 66 beats per minute. The score is divided into three parts: Melodic Foreground, Colouristic, and Accompaniment. The Melodic Foreground part is in treble clef and features a melodic line with a dynamic of *p* (piano). The Colouristic part is in treble and bass clefs and features a harmonic accompaniment with a dynamic of *pp* (pianissimo). The Accompaniment part is in bass clef and features a harmonic accompaniment with a dynamic of *p* (piano). The score is marked with a double bar line and a repeat sign.



MF

Col

Acc

3

3

3

3

This musical score is for a piece titled 'Prayer for the Bones'. It is written in 7/4 time and has a tempo of 66 beats per minute. The score is divided into three parts: Melodic Foreground, Colouristic, and Accompaniment. The Melodic Foreground part is in treble clef and features a melodic line with a dynamic of *MF* (mezzo-forte). The Colouristic part is in treble and bass clefs and features a harmonic accompaniment with a dynamic of *pp* (pianissimo). The Accompaniment part is in bass clef and features a harmonic accompaniment with a dynamic of *p* (piano). The score is marked with a double bar line and a repeat sign.

6 rit. . . . . ♩ = 66

MF *p*

SM *sf*

Col *pp*

Acc *p*



10

MF *mf*

SM *pp*

Col *pp*

Acc *mf*

136

13

MF

SM

Acc

*pp*

*sf*

(15<sup>ma</sup>)

3

3

3

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '18', features a melody in the treble clef with a 3/4 time signature and a mezzo-forte (MF) dynamic. The melody is in B-flat major and includes triplet markings. The second system, labeled '19', shows the accompaniment for the same piece. It consists of a treble and bass clef staff with a 3/4 time signature. The treble staff contains chords and melodic fragments, while the bass staff provides a harmonic foundation with sustained notes and chords. The key signature remains B-flat major throughout.

23

MF

Acc

28

29

MF

Acc

*sf*

*pp*

34

35

MF

Acc

*sf*

40

41

MF

Acc

*8va*

46



138

47

MF

Col

E $\flat$ maj7

D $\flat$ maj7(#5)

B $\flat$ maj7(#5)

Can be replaced with

Acc

==

51

MF

Col

E $\flat$ maj7

A $\flat$ maj11

A $\flat$ maj7(add11)

D $\flat$ m13

Acc

8 $\flat$

8 $\flat$

55

MF

Col

Acc

*p*

E<sup>♮</sup>maj7(♯9)

D<sup>♮</sup>maj7

C<sup>♮</sup>maj7

(8)

60

MF

Col

Acc

B<sup>♭</sup>maj7(♯5)

G<sup>♮</sup>maj7(♯5)

D<sup>♭</sup>maj7

8<sup>vb</sup>

140

64

MF

Col

Acc

*f*omaj11

*f*maj7(#5)

A<sup>b</sup>(b13)

8<sup>vb</sup>

8<sup>vb</sup>

10

9



69

MF

SM

Col

Acc

*pp*

*pp*

A<sup>b</sup>maj7(b13)

Am7(#11)

8<sup>vb</sup>

8<sup>vb</sup>


9

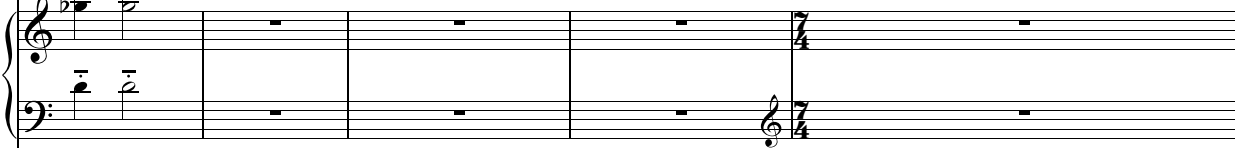
9

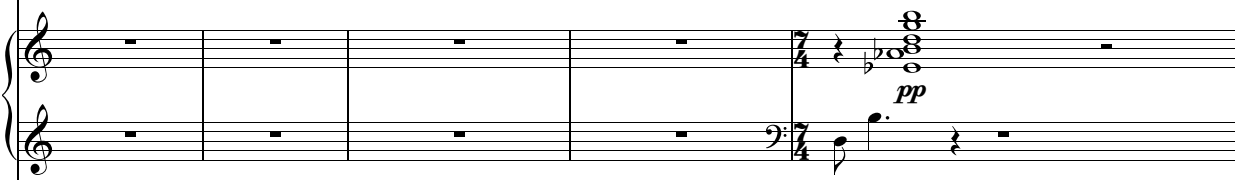
rit.

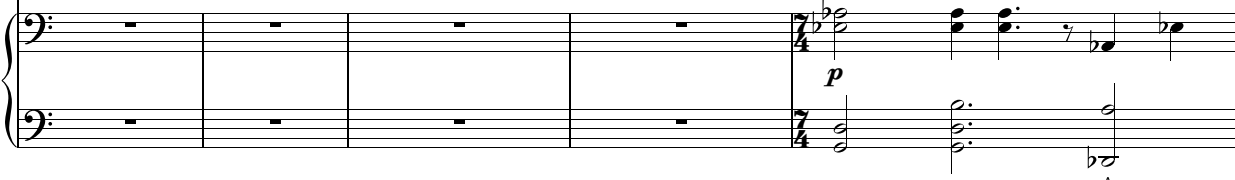
rit.

74 ♩=66

MF 

SM 


Col 


Acc 


Λ

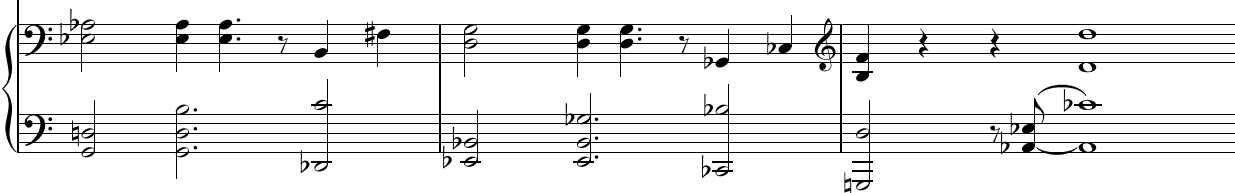


79

MF 

SM 

Col 

Acc 

142 split bar with possible tempo change

82

MF

SM

Col

Acc

8<sup>va</sup>

10

*p*



85 ♩ = 168

MF

Acc

♩ = 168 suggested dynamic change

*mf*

*sf*



88

MF

Acc

*sf*

*sf*

91

MF

SM

Acc

*sf*

*sf*

*sf*



94

MF

SM

Acc

*sf*

*sf*

*p*

144

98

MF

SM

Acc

==

101

MF

SM

Acc

104 (8)

MF *f*

SM *f*

Acc *f*



107 (8)

MF *ff*

SM

Acc



[illegible]

116

MF

SM

Col

Acc

147

*mp*

H



119

MF

SM

Col

Acc

*p*

*N*

*15ma*



129

MF

SM

Acc

*pp*

*pp*

*pp*



132

MF

SM

Acc

*pp*

*ppp*

# Days approaching winter

1  $\text{♩} = 120$

MF *mf*

SM *p*

Acc *pp*

7  $3+2+2+2$

MF *mp*

SM

Acc *pp*

14 *mp*

Acc *p*

The musical score is divided into three systems, each separated by a double bar line. The first system (measures 1-6) features a melody in the MF part with a tempo of 120 bpm, a piano accompaniment in the SM part, and a bass line in the Acc part. The second system (measures 7-13) includes a rhythmic pattern of 3+2+2+2 in the MF part, a piano accompaniment in the SM part, and a bass line in the Acc part. The third system (measures 14-17) continues the melody in the MF part, the piano accompaniment in the SM part, and the bass line in the Acc part. The score uses various musical notations including treble and bass clefs, time signatures (3/4, 12/8, 9/8), and dynamic markings (mf, p, pp, mp).

18 rit. . . . Tempo

MF

SM

Col

Acc

*mf*

*p*

*pp*

*p*

*8<sup>vb</sup>*

22

MF

Acc

*mp*

*mp*

25

MF

SM

Acc

*mp*

28

MF

SM

Acc

MF

SM

Acc

152

31 rit. . . . . Tempo

MF

SM

Acc



34

MF

SM

Col

Acc



37

MF

SM

Acc

40

MF *mf*

SM *sf*

Acc *pp*

46

MF

SM

Acc *pp*

52

MF

SM *pp*

Acc



154

56 *8va*

MF

SM

Acc

*p*



60

MF

SM

Col

Acc

*pp*



64

MF

Acc

68

MF

SM

Acc

*pp*



72

FREE

MF

Col

Acc

*f*

*8*

*pp*

*mf*

*piu p*



FREE

MF

SM

Col

Acc

*f*

*8*

*ff*

*f*

*f*

156

Musical score for measures 156-158. The MF (Melody) and SM (Soprano) parts feature melodic lines with slurs and dynamics ranging from *mf* to *f*. The Acc (Accompaniment) part consists of chords with a *mf* dynamic. The key signature has one sharp (F#).



Musical score for measures 73-75. The MF (Melody) and SM (Soprano) parts have rests followed by notes. The Acc (Accompaniment) part features chords. Dynamics include *p* and *mf*. The tempo is marked  $\text{♩} = 112$ . The key signature has one sharp (F#).



Musical score for measures 77-79. The MF (Melody) and SM (Soprano) parts have notes. The Acc (Accompaniment) part features chords. Dynamics include *pp* and *p*. The tempo is marked  $\text{♩} = 112$ . The key signature has one sharp (F#).

13 8 9 8

8<sup>va</sup>

MF

pp

p

mf

SM

mf

Acc

mf

13 8 9 8

8<sup>va</sup>

MF

pp

p

mp

SM

p

p

Acc

mp

85

8<sup>va</sup>

MF

pp

mp

SM

p

Acc

158

87

MF

SM

Col

Acc

Can be seen as ostinato acc. but because the dampers are already off the strings it will just create a color

*pp*

88

The musical score for measures 87 and 88 of 'The Great Gatsby' features four staves. The first staff (MF) is a single melodic line in 4/2 time, starting with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. The second staff (SM) is a piano accompaniment in 4/2 time, starting with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. The third staff (Col) is a piano accompaniment in 4/2 time, starting with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. The fourth staff (Acc) is a piano accompaniment in 4/2 time, starting with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. A text box above the third staff reads: 'Can be seen as ostinato acc. but because the dampers are already off the strings it will just create a color'. The score ends with a double bar line and a repeat sign.

[illegible]

91

MF

SM

Col

Acc

93

MF

SM

Acc

rit.

rit.

160

95 **Tempo**

MF *p*

SM

Col

**Tempo**

Acc

==

97

MF

SM

Col

Acc

100

MF

*mf*

*f*

SM

*mf*

*f*

Acc

*mf*

*f*

102

MF

SM

*f*

Col

*f*

Acc

*f*

106

MF

*pp*

*p*

SM

*p*

Acc

*mp*

*p*



162

110

MF

SM

Acc

13  
8

9  
8

8va

*pp*

*p*

*mf*



113

MF

SM

Acc

8va

*pp*

*p*

*mf*



115

MF

SM

Acc

8va

*p*

*mp*

117

MF

SM

Acc

*pp*

*p* *mp*

*pp*

*mp*

8vb

8vb



121

MF

SM

Acc

*pp*

*ppp*

8vb



127

MF

# The Watermaid's cave

**Allegretto** ♩ = 120

12 8 3 2

MF *p*

Col *p*

Acc *p*



4 12 8

MF *mf* *p*

Col *p*

Acc *p*

7 3  
2

MF

SM

Col

Acc

*pp*

*pp*

*pp* 6

*pp* 6



10

MF

SM

Col

Acc

rit. . . . .

rit. . . . .

166

12 **poco meno mosso**

MF *mp* *sub mp*

SM *pp* *sub pp*

Col *ppp*

Acc *pp* *p* *sub pp*

==

15 *8va*

MF *8va* *6*

SM

Col

Acc

18

MF

SM

Col

Acc

*mp*

*p*

*p*

*pp*

*pp*

*p*

*pp*



20

MF

SM

Col

Acc



23

MF

SM

Acc

*p*

*pp*

*8va*

*8va*

*8vb*

168

(8)

26

MF

SM

Acc

(8)\_1



29

MF

SM

Col

Acc

*p*

*p*

33

MF

Col

Acc

*mf*

*p*



36

MF

Acc

*mf*

$\text{♩} = 108$



38

MF

SM

Acc

*sf*

*sf*

8vb



170

41

MF

SM

Col

Acc

*sf* *15<sup>ma</sup>*

*sf* *8<sup>va</sup>*

43

MF

SM

Col

Acc

*p*

*p*

45

MF

SM

Col

Acc

*f*

*p*

*pp*

*sf*

48

MF

SM

Col

Acc

*f*

*p*

*pp*

*sf*

52

MF

SM

Col

Acc

*f*

*p*

*f*

*p*

172

54

*rit.*  
yield

$\text{♩} = 108$

MF

Col

Acc

*mp*

*pp*

*rit.*

$\text{♩} = 108$



56

MF

Col

Acc

58

MF

Col

Acc

*mf*

*p*

*p*



60

MF

Col

Acc

*rit.*

*rit.*

$\text{♩} = 108$

$\text{♩} = 108$

174

62

MF

Col

Acc

==

64

MF

SM

Col

Acc

The image displays a musical score for the song "The Rose Tree". It is a two-staff system. The top staff is for the Melody (MF) and the bottom staff is for the Accompaniment (Acc). The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a treble clef and a key signature change to one sharp (F#). The accompaniment begins with a treble clef and a key signature change to one sharp (F#). The melody is marked with a forte (f) dynamic. The accompaniment is marked with a forte (f) dynamic. The melody features a series of eighth notes and a final quarter note. The accompaniment features a series of eighth notes and a final quarter note. The score is numbered 65 at the beginning and 175 at the end.

67

MF

*p*

*pp*

8<sup>vb</sup>

Acc

*p*

67

69

MF

mp

Acc

mp

Detailed description: The image shows a musical score for measures 69, 70, and 71. Measure 69: The MF part (bass clef) starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136,

71

MF

mf  
no pedal

Acc

p

176

73

MF *mp* *f*

Col *sf* *sf*

Acc *f*



76

MF *ff*

Col *p*

Acc *ff* *p* *f*



79

MF *p* distant but clear

Col *ppp*

Acc *ppp* *ppp*

83

MF

Col

Acc

*ppp*

*ppp*



87

MF

Col

Acc

*ppp*

*mp*



91

MF

Col

Acc



178

95

MF

SM

Col

Acc

8<sup>vb</sup>

98

MF

Col

Acc

8<sup>vb</sup>

100

MF

SM

Col

Acc

8<sup>vb</sup>

*f*

102 179

MF

SM

Col

Acc

*ff*

*ff*

104

MF

Col

Acc

*ff*

*ff*

106

Col

Acc

*sfz*

*sf*

180

108 *ff* *rit.* *8va*

Col

Acc

==

111 *pp* *molto rit.*  $\text{♩} = 60$  *mf*

Col

Acc

==

115 *mp* *pp* *8va*

MF

Col

Acc

119

MF

Col

Acc



123

MF

Col

Acc

# Impundulu

0 ♩ = 112

MF

SM

Col

Acc

*pp*

*f* *ff* *sfz*

♩ = 112



5

MF

SM

Acc

11

MF

SM

Col

Acc

*p*

*pp*

*pp*

*sfz*

*sf*

*11*



17

MF

SM

Acc

184

23

MF

SM

Acc



poco rit. . . . .

Tempo

27

MF

SM

Acc

*pp* *p*

*pp* *p*

*pp* *p*

33

MF

SM

Acc

*p* *mp* *mf*

39

MF

SM

Acc

44

MF

SM

Col

Acc

*ff* *f* *ff*

11



186

49

MF

SM

Col

Acc

*sfz*

*mp*

55

MF

SM

Acc

*8va*

*8va*

58 (8) 187

MF

SM

Acc

==

61  $\text{♩} = 56$

MF

mp

Col

Test trem

p

Acc

$\text{♩} = 56$

mp

188

63

MF

Col

Acc



64

MF

Col

Acc

65

MF *f*

SM implied melodic line

Col Try moving rh a  $\text{♩}$  earlier

Acc *f*



66

MF *ff*

SM *ff*

Col *mf*

Acc *ff*

190

67

MF

SM

Col

Acc

68

**poco accel.**

MF

Col

Acc

**poco accel.**

69

MF

SM

Col

[illegible]

The image shows a musical score for a piece titled "The Rose Tree". The score is written for two staves: the upper staff is for the Melody (MF) and the lower staff is for the Accompaniment (Acc). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in treble clef and the accompaniment is in bass clef. The melody consists of a series of eighth notes, starting on G4 and ending on G4. The accompaniment consists of a series of eighth notes, starting on G2 and ending on G2. The score is marked with a repeat sign at the beginning and a double bar line at the end. The tempo is marked "Moderato". The dynamics are marked "mf" (mezzo-forte) for the melody and "p" (piano) for the accompaniment. The score is numbered 72 at the beginning and 74 at the end.

192  $\text{♩} = 56$

73

MF *p*

SM *p*

Col *pp*

Acc  $\text{♩} = 56$

74

MF

SM *p*

Col *pp*

Acc

76

MF

SM

Col

Acc

*f*

*f*

*f*

*f*



77

MF

SM

Col

*ff*

*f*

*p*

*p*



194

78

MF

*ff*

*f*

SM

Col

==

79

MF

*f*

Col

80

MF *ff*

SM

Col

Acc

8va



81 (8)

SM

Acc

196

82

MF

SM

Col

Acc

84

MF

Col

Acc

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '86', features a melody in the treble clef (labeled 'MF') and a piano accompaniment in the grand staff (labeled 'Acc'). The melody consists of eighth and sixteenth notes, while the accompaniment uses chords and single notes. The second system, labeled '197', continues the melody and accompaniment. The score concludes with a final double bar line and a 4/2 time signature.

87

MF

*ff*

Col

*p*

Acc

*ff*

The musical score is for a three-part setting of 'The Rose Tree'. It is written in 3/4 time and consists of 88 measures. The parts are:

- MF (Mezzo-Forn):** The top staff, starting with a treble clef and a key signature of one flat (B-flat). It begins with a rest for 8 measures, then enters with a melody marked *f* (forte). The melody is characterized by eighth-note patterns and a final cadence in the 88th measure.
- SM (Soprano):** The middle staff, also starting with a treble clef and a key signature of one flat. It begins with a rest for 8 measures, then enters with a melody marked *f*. The melody follows a similar pattern to the MF part, with eighth-note runs and a final cadence.
- Col (Cello):** The bottom staff, consisting of two staves (treble and bass clefs) joined by a brace. It begins with a rest for 8 measures, then enters with a melody marked *f*. The melody is primarily composed of eighth-note patterns and ends with a final cadence.

The score includes a key signature of one flat (B-flat) and a time signature of 3/4. The tempo is marked 'Allegretto' at the beginning. The dynamics are marked *f* (forte) for the MF, SM, and Col parts. The score is numbered 88 at the end of the first system.

198

89

MF *ff*

SM *ff*

Col *sfz* *pp*

Acc *ff*

==

94

MF  $\text{♩} = 92$  poco accel..

SM

Col *pp legato*

Acc  $\text{♩} = 92$  poco accel..

100

MF

Col

Acc

*mp legato*

*mp*

103

MF

Col

Acc

7

9

105

MF

Col

Acc

7

9

200

107

MF

Col

Acc



109

MF

Col

Acc

111  $\text{♩} = 112$  201

MF *ff*

Col *ff* 7

Acc *f* *ff*

114

MF

Col *ff*

Acc



202

118

MF

Col

Acc

*ff*

==

121

MF

Acc

*ff*

## Prayer for the Bones

*for Anton Nel*

Peter Klatzow

With quiet intensity ♩ = 66

Stellenbosch University <https://scholar.sun.ac.za>

Peter Klatzow

## From the Poets

[illegible]

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10

*mf* *Smo. distant*

12

14

*sf* *pp*

— *senza ped.* *Ped.*

Double tempo ♩ = 132

16

9 3 3 3 11:8 3 3

(3) (5)

Scherzando, in tempo

This musical score is for a piece titled "Scherzando, in tempo". It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The first system (measures 18-21) features a melody in the treble staff with triplets and a fifth-measure rest, and a bass line with chords and eighth notes. The second system (measures 22-25) continues the melody with a slur and a crescendo hairpin, while the bass line has chords and eighth notes. The third system (measures 26-29) shows the melody with slurs and eighth notes, and the bass line with chords and eighth notes. The fourth system (measures 30-33) includes a forte (f) dynamic marking, a slur over the melody, and a piano (pp) dynamic marking in the bass line. The final system (measures 34-37) features a melody with a slur and a crescendo hairpin, and a bass line with chords and eighth notes.

38

42

46

49

52

*cantabile*

*Sforzando*

*mp*

*p*

*f*

7

7

10

10

*Red.*

*(sim.)*

Stellenbosch Cantabile

55

59 *mp*

62

65

68 *pp*

*poco a poco rit. ...*

The image shows a page of a musical score for 'The Swan' by Maurice Ravel. The score is written for piano and includes measures 55 through 68. The key signature is one flat (B-flat major or D minor). The tempo and dynamics markings include 'mp' (mezzo-piano) and 'pp' (pianissimo). The score features complex piano accompaniment with many sixteenth and thirty-second notes, and a vocal line that enters in measure 59. The page number '55' is visible in the top left corner. The URL 'http://scholar.sun.ac.za' is printed across the middle of the page. The text 'poco a poco rit. ...' is written below the piano part in measure 68.

(rit.)

72

Subito tempo If ♩ = 66

(rit.)

77

*pp*

*p*

(ped. as before)

79

*f*

(sempre *p*)

81

r.h. l.h.

*Spia*

83 *slightly slower* **Faster** ♩ = 168 (♩ = 84)

86 *sfz*

88 *sfz*

90 *sfz*

92

94

97

99

101

103

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9

105

107

109

111

10

Peacefully, and gradually slower to the end  $\text{♩} = 48$

114

116

118

120

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11

122

124

126

128

12

130 (pp)

132 (pp) S

134 *sempre morendo*

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## Days approaching winter

Gently, with nostalgia  $\text{♩} = 120$

5 *p* *mf* *pp* *mp* *p*

\* N.B.

10 *mp*

14 *sing* *p*

\* In the 8 bars, the semibreve (whole-note) takes the total duration of the bar (o = o ♩)

17 *rit.* *A tempo*

20 *pp* *espr.* *mp*

23 *pp*

25 *pp*

27 *pp*

30 *poco rit.*

32 *A tempo*

34 *poco rit.* *A tempo*

36 *A tempo*

38 *A tempo*

40 *sfz* *pp* *(ped. as before)*

44

49 *[3+5]* *sing* *mp*

53 *espr.* *pp* *(sim.)* *(5)*

56 *mf* *p* *8va*

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17

59 *8va*

62 *pp*

65 *8va*

68 *always more peacefully* *2:5* *8va*

71 *freely, quasi cadenza* *pp* *f* *8:6*

18

73 *p*

75 *Slightly slower* ( $\text{♩} = 112$ ) *p*

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19

77 *cold and distant* *8va* *[6+5]* *pp* *p*

79 *8va* *pp* *p*

81 *mf*

83 *8va* *(loco)* *pp* *p*

85 *8va* *pp* *p* *sing*

20



87 *legato*

*distant, but clear*

89 *p*

90 *p*

92 *poco rit.* *A tempo, espr.*

94 *p*

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21

96

98

100 *mf*

101 *f* *with urgency*

103 *gradually relaxing*

22

106 *cold, distant* *[6+5]* *pp*

109 *pp* *p*

112 *mf*

114 *very distant* *pp* *p*

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23

116

118 *pp*

121 *with intense stillness*

124 *ppp to silence*

24

The Watermaid's Cave

Allegretto ♩ = 120

1 4 6 9

*p* *mf* *pp*

*rit. e dim.*

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25

Slightly slower, flowing

11 13 15 17 19

*pp subito* *sim.* *come prima*

*legato*

the melody (–) in relief

26

21 24 26 28 30

*p subito* *relaxing* *Tempo 1/2* *tranquillo*

8va

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27

32 34 36 38 40

*dim.* *Subito ♩ = 108, alerto* *f*

28



Measures 42-43 of the piano score. Measure 42 is in 3/4 time, featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Measure 43 shows a change to 4/4 time, with a *p subito* marking in the bass staff.

Measures 44-45. Measure 44 continues the 4/4 time signature. Measure 45 features a *8va* marking above the treble staff, indicating an octave shift.

Measures 46-47. Measure 46 has a *f p* marking and a triplet of eighth notes in the bass staff. Measure 47 is marked *legato*.

Measures 48-49. Measure 48 features a *f p* marking and a triplet of eighth notes in the bass staff. Measure 49 continues the piece.

Measures 50-51. Measure 50 has a *f p* marking and a triplet of eighth notes in the bass staff. Measure 51 continues the piece.

Measures 52-53. Measure 52 is in 3/4 time. Measure 53 is in 4/4 time and features a *yield* marking above the treble staff.

Measures 54-55. Measure 54 is in 4/4 time. Measure 55 features a *f* marking in the bass staff and a *p* marking in the treble staff.

Measures 56-57. Measure 56 is in 4/4 time. Measure 57 features a *(sim.)* marking above the treble staff.

Measures 58-59. Measure 58 is in 4/4 time. Measure 59 features a *rit.* marking above the treble staff.

Measures 60-61. Measure 60 is in 4/4 time. Measure 61 continues the piece.

Measures 62-63. Measure 62 is in 4/4 time. Measure 63 continues the piece.

Measures 64-65. Measure 64 is in 4/4 time. Measure 65 continues the piece.

Measures 66-67. Measure 66 is in 4/4 time. Measure 67 continues the piece.

Measures 68-69. Measure 68 is in 4/4 time. Measure 69 continues the piece.

Measures 70-71. Measure 70 is in 4/4 time. Measure 71 continues the piece.

Measures 72-73. Measure 72 is in 4/4 time. Measure 73 continues the piece.

Measures 74-75. Measure 74 is in 4/4 time. Measure 75 continues the piece.

Measures 76-77. Measure 76 is in 4/4 time. Measure 77 continues the piece.

Measures 78-79. Measure 78 is in 4/4 time. Measure 79 continues the piece.

Measures 80-81. Measure 80 is in 4/4 time. Measure 81 continues the piece.

82

85

87

89

91

*legato*

*mp*

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33

93

(sim.)

95

97

*sempre cresc.*

99

(simile)

101

*f*

*ff*

34

103

105

107

*sfz*

109

*rit.*

111

*pp*

Tranquillo, a tempo

Peter Klatzow/From the Poets

35

113

*molto rit.*

*mf*

*pp*

116

*mp*

*pp*

119

*sempre dim.*

122

124

36

# Impundulu

♩ = 112

11:8

*f* *sfz* *pp* *p*

(dark) *pi~ espr.* *plaintive*

11:8

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37

11:8

*sfz* *p* *pp*

*A tempo* *poco rit.*

11:8

38

11:8

*p* *mp* *mf* *ff*

*sempre cresc.*

11:8

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39

11:8

*sfz* *p* *ff*

*A tempo* *poco rit.*

11:8

40

57

59

61

63

*mp*

*(legatissimo e p)*

*Sve*

*(Sve) -*

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41

64

65

66

*ff*

*Sve*

42

67

68

69

70

*poco accel.*

*rit.*

*ff*

*1.h.*

Peter Klatzow/From the Poets

43

71

72

73

74

*sempre dim.*

*p*

*A tempo (quarter note = 56)*

*(pp)*

44

75

Stellenbosch Uitsig

76

This musical score segment contains measures 76, 77, and 78. The key signature is D major (two sharps). The melody in the upper staff begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower staff provides a bass line with eighth and sixteenth notes. A large, sweeping slur covers the entire passage from measure 76 to 78. The notation includes various accidentals (sharps, naturals) and rests.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The music features a melody in the voice and right hand, with a harmonic accompaniment in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano part includes chords and single notes that support the melody. The score is presented in a clean, black-and-white format.

[illegible]

79

79

80

81

82

80

ff

Andante

[illegible]

83 *poco meno mosso* A tempo

85

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is for piano and voice. The piano part is in treble and bass clefs. The voice part is in treble clef. The key signature has one sharp (F#). The time signature is 2/4. The score includes a piano introduction and a vocal melody. The piano introduction starts with a treble clef and a bass clef. The vocal melody starts with a treble clef. The score includes a piano introduction and a vocal melody. The piano introduction starts with a treble clef and a bass clef. The vocal melody starts with a treble clef. The score includes a piano introduction and a vocal melody. The piano introduction starts with a treble clef and a bass clef. The vocal melody starts with a treble clef.

87

*ff*

*p*

[illegible][illegible]



92 *rit.* -----

96 *(rit.)* ----- Slightly slower (♩ = 92) gradually getting faster to m. 112 to

99

101 *mp*

103

105

107

109 *sempre cresc.*

111 *A tempo* If ♩ = 112 *ff*

113

116

119 *ff*

121 *ff*